JON CULSHAW
"I've reversed the polarity!"

BBC

BUNKER MENTALITY
Peter Miles remembered

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DOCTOR WHO MAGAZINE

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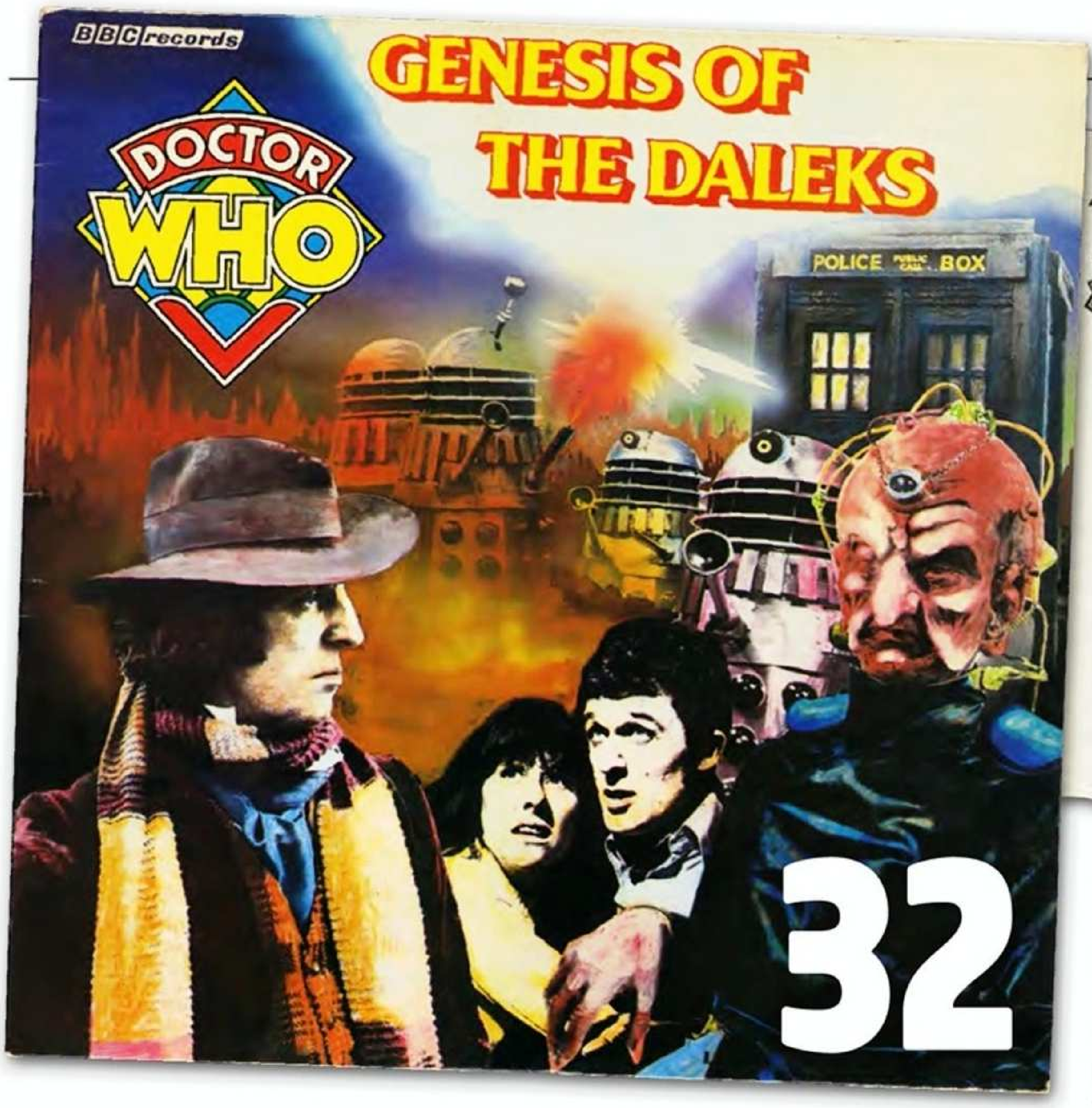
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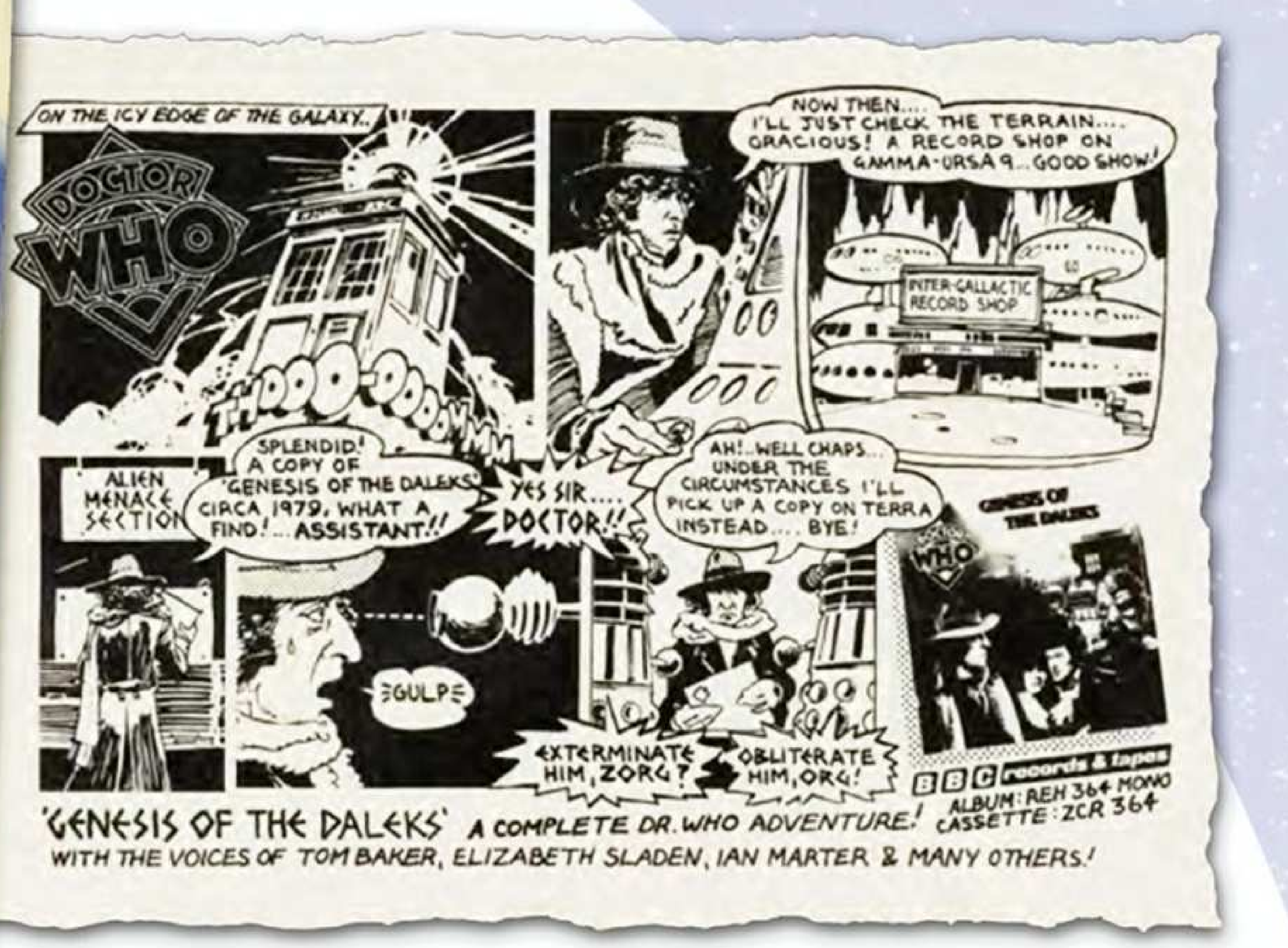
ON THE ICY EDGE OF THE GALAXY...
DOCTOR WHO
THOOO-OOOOMMM
NOW THEN.... I'LL JUST CHECK THE TERRAIN.... GRACIOUS! A RECORD SHOP ON GAMMA-URSA 9... GOOD SHOW!
INTER-GALLACTIC RECORD SHOP
ALIEN MENACE SECTION
SPLENDID! A COPY OF 'GENESIS OF THE DALEKS' CIRCA 1979. WHAT A FIND!... ASSISTANT!!
YES SIR.... DOCTOR!!
AH!...WELL CHAPS... UNDER THE CIRCUMSTANCES I'LL PICK UP A COPY ON TERRA INSTEAD.... BYE!
GULP
EXTERMINATE HIM, ZORG?
OBLITERATE HIM, ORG!
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Comebacks, reimaginings, sequels – revivals go by a lot of different names, but there's no escaping the fact that they can be risky propositions. Anyone who remembers *Carry On Columbus* or *Grace & Favour* might agree that even the most cherished institutions should be allowed to retire once they've had their day.

There are exceptions to this rule, of course – sometimes TV classics can return invigorated after a prolonged absence from our screens. (Naturally one particular show springs to mind... anyone else been watching the new series of *Will & Grace* on Channel 5?)

And there are exceptions in other areas too. The tie-in paperback has been an endangered species ever since affordable VHS videos became the preferred way to relive our favourite films and TV series. This was bad news for the book imprint Target, which reportedly sold more than 13 million *Doctor Who* novelisations from the early 1970s to the early 90s. While advances in home entertainment contributed to Target's demise, a lack of new source material was equally problematic – with the original run of *Doctor Who* coming to an end in 1989, there were virtually no stories left to adapt.

There are now plenty of new *Doctor Who* episodes that have never been published as books, but VHS has long since given way to superior physical formats such as DVD and Blu-ray. So how can BBC Books justify resurrecting the Target brand after all these years? The authors we interview from page 12 make a convincing case.

While we're on the subject, weren't vinyl records rendered obsolete by digital technology at the end of the 1980s? Over the last ten years or so a growing number of people – from middle-aged collectors to young hipsters – have begged to differ. As downloads and especially CDs decline in popularity, there could come a time when vinyl becomes the most appealing alternative to streaming. Where I live we're lucky to have no less than three vinyl record shops nearby. On 21 April they'll be part of the annual Record Store Day event, when Demon's limited-edition albums of *The Tomb of the Cybermen* and *City of Death* will be available on a first-come, first-served basis. These soundtracks have been available before, but never in such a lavish format – coloured vinyl, gatefold sleeves, and in the case of *City of Death* beautiful new artwork by Lee Binding. For many of you, this will evoke distant memories of the time when *Genesis of the Daleks* was released as a vinyl LP. Our celebration of BBC Records & Tapes, the eclectic label that issued this seminal recording, begins on page 32.

So was everything better in the old days? Not really. We're now spoiled by a vast array of merchandise, not to mention the luxury of being able to summon every existing episode of *Doctor Who* with relative ease. We lost something precious along the way, however, and as far as I'm concerned Target novelisations and vinyl soundtracks are making a welcome comeback.

Talking of comebacks, the author of this issue's *Production Notes* column looks kind of familiar...

Marcus

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Oh, brilliant! New font, that's weird. Still, I think the 'o's are a definite improvement...
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Production NOTES

Target author and former showrunner Russell T Davies recalls an anxious moment, 13 years ago...

What? What?? *Doctor Who* wants me back?! I knew it. I KNEW IT! Falling apart without me! Oh, it was only a matter of time. I've sat here and waited, I've done nothing else, and boy oh boy, I've got plans, big plans, I'm bringing back Gadget, and...

What?

Oh.

Doctor Who Magazine wants me back.

Okay.

Hello, faithful reader. It actually went like this: Chris Chibnall said to me, "It's 13 years since *Rose*, and the Thirteenth Doctor is coming, so, y'know, 13, that's the link, off you go."

I said, "Isn't that bit tenuous?"

He said, "Don't argue darling," and turned off the bedroom light, so here we are.

I never thought this could happen, 13 years ago. Never. I hoped we'd survive a year. I dared to hope for seven, simply because I pictured sci-fi shows following that American model of seven-year contracts. But 13 years? With many more to come? Impossible.

Gosh, 2005 was terrifying. For me, the most significant moment was the Sunday morning after *The Unquiet Dead*. Because we'd transmitted *Rose*, 10.8 million viewers, great, but only to be expected when so many buildings had been postered with Chris and Billie's faces that my own front door had been papered over. Then Week 2, *The End of the World*, down to 7.9 million, absolutely expected, that's what Episode Twos do. So then, the crucial question: will that slide continue? Down to five, down to three, down to death? The entire future of *Doctor Who* pivoted around that week. I wondered if the audience would run away, because I think *The End of the World* is the riskiest episode ever made. These days, I'm told again and again how safe we played it, in that first year, how we were careful to ease the audience gradually into a sci-fi world. Gradual? Safe? Careful?? One week in and we had Blue People, talking trees, the Face of Boe, Cassandra, Britney Spears, a murdered plumber and a whodunnit in which it could only be one person. Oh, and then we blew up the Earth. And went for chips. And killed all the Time Lords. Gradual?!

But had we pushed people away? On Saturday 9 April 2005 I watched *The Unquiet Dead*'s ghosts and zombies rising from the grave, and it felt a bit too symbolic. I thought, this is it. Life or death. On this night the Doctor stands or falls.

And on Sunday morning, 10 April, the figures came in. 8.8 million. We went up. Up! Impossible, again! Well played, Mark Gatiss. And here we are. Ever since that day. The Gelth Inheritance.

I revisited those days recently, to write a good old Target paperback. As a result, people keep saying, "Oh you're back, you're back in *Doctor Who*, back, back, back." But... I never went away! I'm a *Doctor Who* fan. It's permanent, it's indelible, it's instinct. I can't hear the word 'soon' without saying "soooon" like the Melkur. (I love those words, those phrases said in *Doctor Who* with such a specific intonation that you say them out loud to yourself for the rest of your life. Like Tegan's "If necessary." What's yours? Write in!)

People keep asking me if I'll write another episode. But really, think about it. Go back to the job you had 13 years ago. Or go back to your old school. Walk in, say hello, take your old seat. And start giving instructions! Watch everyone's faces. Shortly before they call the police. There's a wonderful play by Alan Bennett, *A Visit from Miss Prothero*, which is a ruthless warning against ever feeling you've been missed. Move on!

And besides. Why look back? The future is golden. Already, the new show has got the best logo it's ever had. I love it. And okay, look, I know, some of us might be worried about the changes to come. I worried, out loud, in print, once or twice, back in the old days, about the reaction to a female Doctor. But d'you know what? That was 13 years ago. 13 long years. I've grown up, and learnt, and I hope I know better, and the world has grown up too.

Consider now; if you have problems, or fears, or doubts about the future, then *Doctor Who* will come to you, and make you laugh, and give you a thrill, and take those terrors away. The programme will do what the lead character does. No wonder it's lasted for 55 years.

All right, Chris sweetheart, wake up, I've written the column, do I get a reward?

"Sigh. Okay. Do you want me to tell you one of our guest stars?"

Naah, too late, he blew it.

"No, not him."

Who then?

Whisper whisper.

NO WAY!!!!!! Oh my GOD!!!!!!!!

And the next 13 years are glittering ahead like a sky full of stars. **DWM**

BILLIE
CHRISTOPHER

Chairs for the stars of *Doctor Who* in 2004, on location for the Series 1 episode *Aliens of London*.

Above inset: 'Ghosts' appear in *The Unquiet Dead* (2005).

Gallifrey Guardian

All the latest official news from every corner of the *Doctor Who* universe...

Odd Socks for the Doc!

Tosin Cole, Mandip Gill, Jodie Whittaker and Bradley Walsh.

The fashionable cast and crew of *Doctor Who* wore odd socks to work in support of World Down Syndrome Day on 21 March.

Jodie Whittaker (the Doctor), Mandip Gill (Yasmin), Tosin Cole (Ryan) and Bradley Walsh (Graham) joined in the fun, along with members of the *Doctor Who* production team. World Down Syndrome Day exists to raise awareness of the condition, in which individuals have characteristic physical features and some degree of learning disability.

Work on the new series of *Doctor Who* continued throughout March, despite the unseasonably snowy conditions that affected much of the UK, and principal recording on several episodes has now been completed. The new series of *Doctor Who* will be broadcast on BBC One – and around the world – later this year.

BBC Audio Collections

BBC Audio has released *The UNIT Collection*, a new compilation of five *Doctor Who* audiobooks, as a download-only 'box set'.

The adventures are unabridged readings of the Target Books novelisations, and have all been previously released separately.

The UNIT Collection includes *Doctor Who and the Auton Invasion*, *Doctor Who and the Cave Monsters*, *Doctor Who – Inferno*, *Doctor Who and the Terror of the Autons* and *Doctor Who – The Three Doctors*.

Also available to download are *The Master Collection* (including *Doctor Who and the Doomsday Weapon*, *Doctor Who and the Dæmons*, *Doctor Who and the Sea-Devils*, *Doctor Who – Logopolis* and *Doctor Who – Castrovalva*) and *The Monsters Collection* (including *Doctor Who and the Cybermen*, *Doctor Who and the Tomb of the Cybermen*, *Doctor Who and the Abominable Snowmen*, *Doctor Who and the Ice Warriors* and *Doctor Who – Earthshock*).

The collections are available from *audible.co.uk* and other online stores, RRP £31.99 each.

BBC
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THE UNIT COLLECTION
READ BY CAROLINE JOHN
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DOCTOR WHO
CITY OF DEATH
DOCTOR WHO
THE TOMB OF THE CYBERMEN

Who on Vinyl

The soundtracks to two highly regarded *Doctor Who* stories are to be released as limited-edition vinyl records on Record Store Day, 21 April.

The recordings, which have previously been issued on CD and download by BBC Audio, are the soundtracks to the 1967 Second Doctor story *The Tomb of the Cybermen* (narrated by Frazer Hines), and the 1979 Fourth Doctor adventure *City of Death* (narrated by Lalla Ward). Both releases are double LPs, pressed on coloured 180 gram heavyweight vinyl – silver for *Tomb* and translucent green for *City*. The packaging sports newly commissioned artwork and includes sleeve notes by Cameron K McEwan. Each release is limited to 3,000 copies worldwide. For a chance to win these collectors' items, turn to page 75.

Series 3 Steelbook

The 2007 series of *Doctor Who*, which starred David Tennant as the Doctor and Freema Agyeman as Martha, is to be released on Blu-ray as a limited-edition steelbook. *Doctor Who: The Complete Series 3 Steelbook* will be available from 7 May, RRP £24.99.

Solomons' Stories

Award-winning author David Solomons is to write two *Doctor Who* stories for BBC Children's Books. The first book, *The Secret in Vault 13*, will feature the Thirteenth Doctor and her friends Yasmin, Ryan and Graham. The story follows the group as they race against an old enemy to infiltrate the Galactic Seed Vault – a treasure trove of plant specimens from across the galaxy, located at the coldest spot in the universe. It will be published on 1 November, RRP £6.99. David's second *Doctor Who* book, as yet untitled, will follow in autumn 2019.

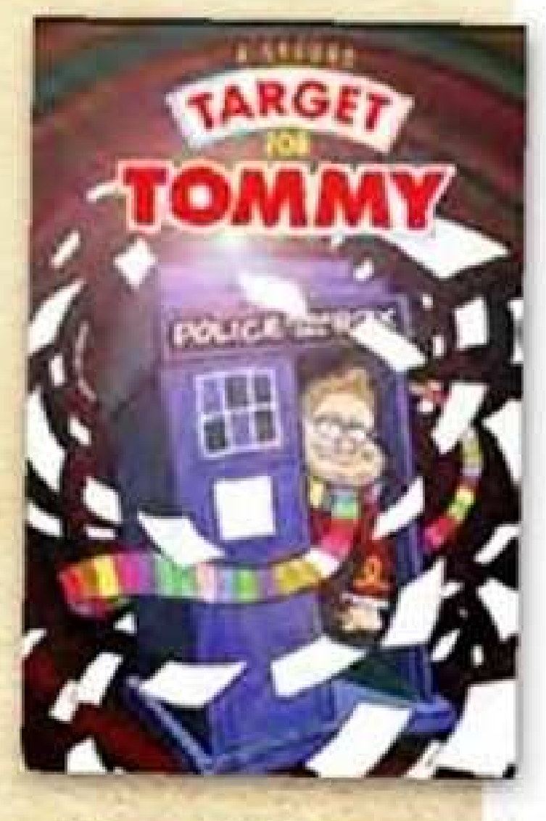
Who Talk

THE MONSTER ERA
COMMENTARIES

Fantom Films has released two more titles in its *Who Talk* range of CDs which provide commentaries to complement the official *Doctor Who* DVD releases. *The Monster Era* looks at stories from the Patrick Troughton years and features episode hunter Phil Morris, the late Deborah Watling, Frazer Hines, Anneke Wills and George Layton. The second release contains commentaries on the 1989 story *Survival*, with Sophie Aldred and writer Rona Munro. Visit *whotalk.co.uk* for more details.

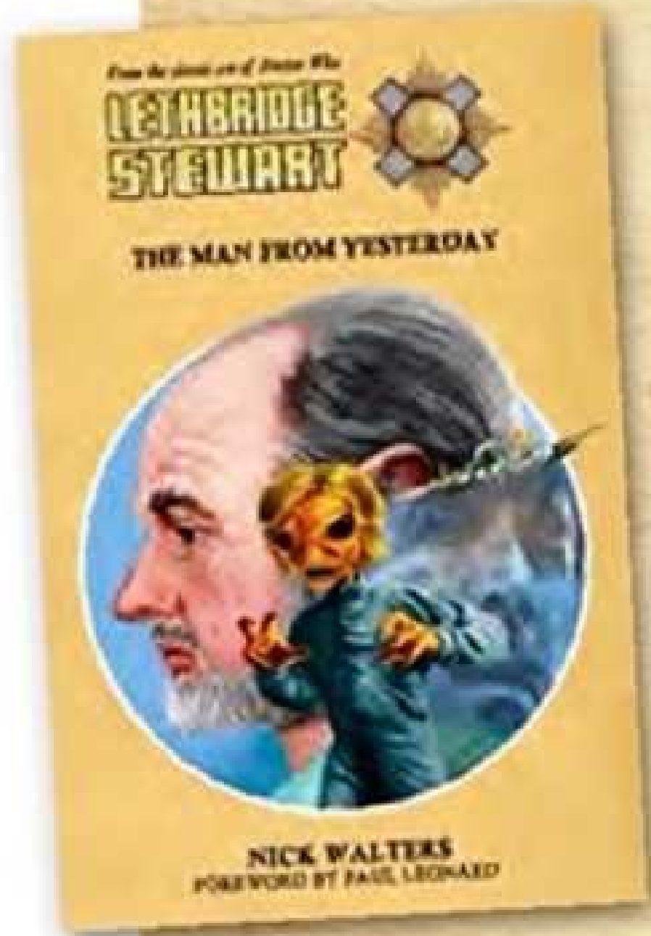
Actors Frazer Hines and Anneke Wills with commentary moderator Toby Hadoke.

Eccleston Scene



The draft script for the never-used Christopher Eccleston scene by Steven Moffat in *Doctor Who*'s 50th Anniversary Special, *The Day of the Doctor* (2013), has been included as part of a new unofficial charity *Doctor Who* book. *A Second Target for Tommy* is published by Obverse Books in support of *Doctor Who* author Tommy Donbavand, who is currently battling cancer. As well as the script extract, it contains stories from over two dozen writers, will all proceeds going to support Tommy and his family. Visit *tinyurl.com/TomEccles* for details.

Lethbridge-Stewart



The ongoing storyline that began with the first book in the *Lethbridge-Stewart* series reaches its conclusion in *The Man from Yesterday*, a new novel by Nick Walters. The novel features Brigadier Lethbridge-Stewart, who was involved with many adventures with the Doctor in the 1970s. Visit *candyjarbooks.co.uk* for more details.

The Return of Lady Christina

In September 2018, Michelle Ryan reprises the role of mysterious cat burglar Lady Christina de Souza in a box set of four new audio adventures from Big Finish.

The thrill-seeking thief was first seen in the 2009 *Doctor Who* Special *Planet of the Dead*, co-written by Gareth Roberts and character creator Russell T Davies. At the end of that episode, after the Doctor declined to take Christina with him in the TARDIS, she flew off in the number 200 double-decker bus, destination unknown…

In the new audio adventures, Christina will encounter the villainous Slitheen and the formidable Sylvia Noble (Jacqueline King), the mother of the Doctor's companion Donna.

Michelle Ryan as Lady Christina de Souza.

Michelle says: "Being asked to revisit the role of Lady Christina was a very easy decision. Adventure, a sunny climate and mind-boggling scenarios are included in the scripts, everything I remember of my *Doctor Who* experience. Alas no David Tennant, but there's a host of new characters to help along the way. I love that we get to see a little more of her heart in the stories, that she does care about the greater good whilst also satisfying her curiosity for life."

The four stories in *The Adventures of Lady Christina* are: *It Takes a Thief* by John Dorney; *Skin Deep* by James Goss; *Portrait of a Lady* by Tim Dawson; and *Death on the Mile* by Donald McLeary.

David Richardson, senior producer at Big Finish, says: "Lady Christina de Souza was a standout guest character in *Doctor Who*. When she disappeared off in her flying bus, I wanted to know what happened next – and, as it turns out, so did Russell T Davies! Russell very generously embraced the idea of us giving Lady Christina her own audio spin-off, and Michelle Ryan was delighted about the prospect of returning.

"This is a really strong return for Lady Christina. The scripts are glorious – fast, funny and thrilling – and we have a superb cast, including Warren Brown and Tracy Wiles, providing a link to our UNIT series as they reprise their characters of Sam Bishop and Jacqui McGee. All aboard the 200, it's going to be quite a ride!"

The Adventures of Lady Christina will be released in September and is available for pre-order now from *bigfinish.com* priced £23 on CD or £20 to download. **DWM**

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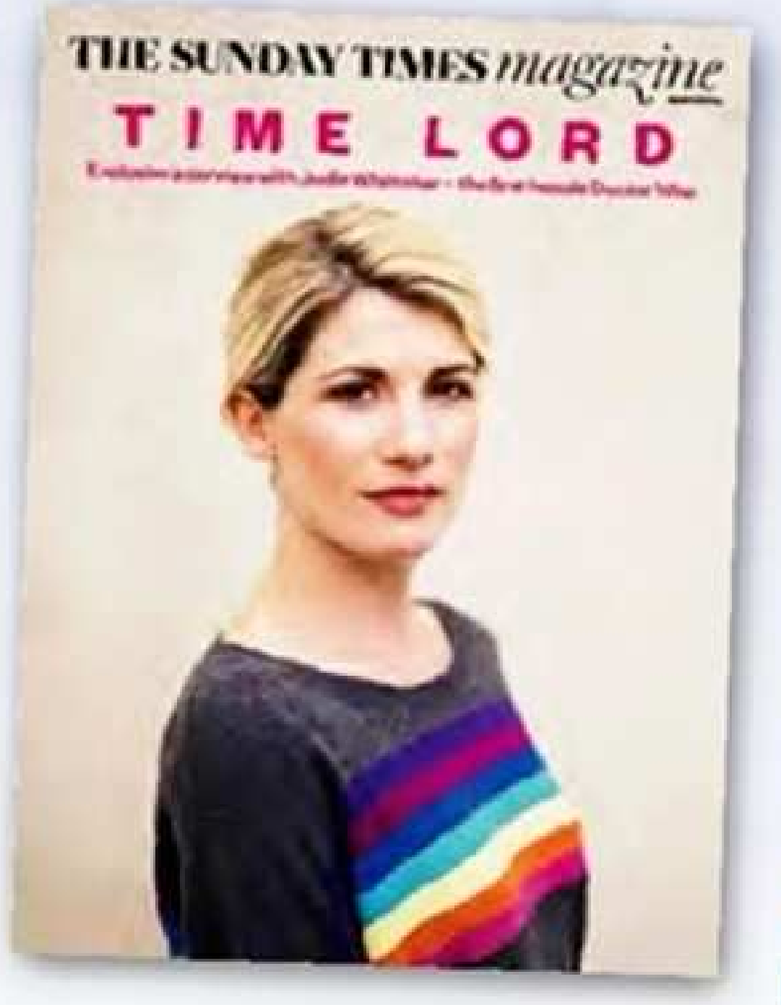
Beyond the TARDIS

Keeping up with the cast and crew's activities away from the series...

Compiled by **DOMINIC MAY**

Jodie for Women

Marking International Women's Day on 8 March, **Jodie Whittaker** and **Mandip Gill** posed for a photo before the TARDIS with female members of the *Doctor Who* production team (*tinyurl.com/JodieIWD*). **Bradley Walsh** also marked the occasion in his own inimitable way (*tinyurl.com/BradleyIWD*). **Jodie**, **Pearl Mackie** and **Freema Agyeman** were among female British entertainer signatories to a letter published by *The Observer* demanding action against sexism, inequality and harassment in the industry. Jodie was interviewed in *The Sunday Times Magazine* (18 March). She plays Emma in current cinema release *Journeyman*.



THE SUNDAY TIMES *magazine*

TIME LORD

Awards

Catherine Tate hosts the ITV-televised Olivier Awards at the Royal Albert Hall on 8 April. **David Tennant** won Best Actor in a Play for *Don Juan in Soho* at the What's On Stage Awards on 25 February (*tinyurl.com/DTWhatsOnStage*), his son Ty accepting on his behalf. **Tom MacRae**'s *Everybody's Talking About Jamie* took Best New Musical. **Sharon D Clarke** stars in *Caroline, or Change* at Hampstead Theatre until 21 April. She collected the Best Supporting Female in a Musical award at The Offies on 4 March, for her role as Sonja in *The Life*. At the Television and Radio Industries Club (TRIC) Awards on 13 March, **Mike Bartlett**'s *Doctor Foster* won for Best Drama Programme and Best Drama Performance (**Suranne Jones**).

Sharon D Clarke as Caroline in *Caroline, or Change*.

When Harry Met Bradley

Bradley Walsh, who provided a tribute insert for BBC One's *Sir Bruce: A Celebration* shown on 11 March, recorded Radio 4 sitcom pilot *The World According to Harry Priest* at Cardiff's Glee Club on 24 March. The comedy is about a man whose catchphrase is "don't get me started", but who invariably finds himself wound up.

Desert Island Doctor

Matt Smith was Radio 4's *Desert Island Discs* castaway on 4 March. The programme included his thoughts about his time in *Doctor Who* and **Jodie Whittaker**'s casting (podcast available where licensed at *tinyurl.com/DesertMatt*). *Mapplethorpe*, in which he plays the controversial American photographer, receives its world premiere at New York's Tribeca Film Festival on 22 April. The festival also includes the international premiere of **Karen Gillan**'s *The Party's Just Beginning* earlier that day. Karen took part in an interview for *The Guardian* on 23 February (*tinyurl.com/KarenGuardian*). She reprises Nebula in *Avengers Infinity War* from 26 April.

Citizen Capaldi

Peter Capaldi is backing the fundraising efforts of Glasgow's Citizens Theatre (*tinyurl.com/CitizenCapaldi*). He provides the voice of Rabbit in *Christopher Robin* with **Mark Gatiss** playing Robin's boss Keith Winslow. The film is released on 3 August with the first trailer at *tinyurl.com/MarkRobin*. Peter met rising star and his distant relative Lewis Capaldi for the first time after the singer's London Scala concert on 15 February.

Matt and My Girl

Matt Lucas will star as cockney barrow boy Bill Snibson, who learns he is a long-lost heir to an earldom, in the musical *Me and My Girl* at the Chichester Festival Theatre from 2 July to 25 August. It's directed by *The Christmas Invasion*'s **Daniel Evans** (*cft.org.uk*). Lucas will appear in Netflix action thriller *Polar* for 2019 broadcast and voice Teety-Woo for Sky 1's *Moominvalley* animation.

Tennant Letter

David Tennant provided a *Letter to My Younger Self* for the 19 February edition of *The Big Issue* (full text via *tinyurl.com/DavidIssue*). He appeared on ITV's *This Morning* on 22 February (*tinyurl.com/ThisTennant*). His horror thriller *Bad Samaritan* has switched release to 4 May. He will play a client of a fallen-from-grace therapist in Channel 4's heavily improvised comedy *Hang Ups* and attended an advance BFI screening of sitcom *High & Dry* on 5 March.

Matt Smith on Radio 4's *Desert Island Discs*.

Billie Fluffs

Billie Piper's *Yerma* lottery video for New York (see **DWM** 523) resulted in some entertaining outtakes (*tinyurl.com/BillieFluffs*). Billie attended *Vogue*'s fashion and film party at London's Annabel's on 18 February. On 23 February she announced on Radio 2's Chris Evans show that she will make her writing and directing debut with the film *Rare Beasts*, in which she will also star. **Catherine Tate** appeared on *This Morning* on 2 March and *The One Show* on 7 March ahead of presenting BBC One's *Saving the British Bulldog* on 14 March.

Chris Comes Home

Christopher Eccleston was a guest on *The One Show* on 22 February. He plays bereft husband and father Greg in BBC One three-part drama *Come Home*, which concludes on 5 April. He transfers in the Stratford production of *Macbeth* (showing in cinemas on 11 April) to London's Barbican Theatre from 15 October to 18 January (*barbican.org.uk*).

Christopher Eccleston as Greg in *Come Home*.

Quickies

Noel Clarke, who wrote the screenplay for (and appears in) *10x10* released on 13 April, is a speaker at Esquire Self-Made at London's Glaziers Hall on 28 April (*tinyurl.com/NoelSelf*). **Peter Purves** marked 40 years presenting annual dogs show *Crufts* at the Birmingham NEC from 8 to 11 March. **Louise Jameson** continues in *Vincent River* at the Park Theatre until 14 April. **John Barrowman** is the subject of *Seth Rudetsky's Broadway* at London's Leicester Square Theatre on 13 and 14 April.

Obituaries

Peter Miles, best known as Nyder in 1975's *Genesis of the Daleks*, has died aged 89. We pay tribute to him on page 54. Legendary Liverpudlian comedian **Sir Ken Dodd**, who was the Tollmaster in 1987's *Delta and the Bannermen*, died on 11 March aged 90. **Derek Keller**, who played Kaufman in 1988's *Remembrance of the Daleks*, died on 11 January aged 75. **Michael Gordon**, who was a Xeron extra in 1965's *The Space Museum*, died on 2 January aged 70. **John Bown**, who was the cinema version of Antodus in 1965's *Dr Who and the Daleks*, died on 5 November aged 83. **DWM** has lately learned of the death of **Helen Blatch** (a voice in 1976's *The Deadly Assassin* and Commander Fabian in 1984's *The Twin Dilemma*) on 31 December 2015, aged 82. **DWM**

Helen Blatch as Commander Fabian in *The Twin Dilemma* (1984).

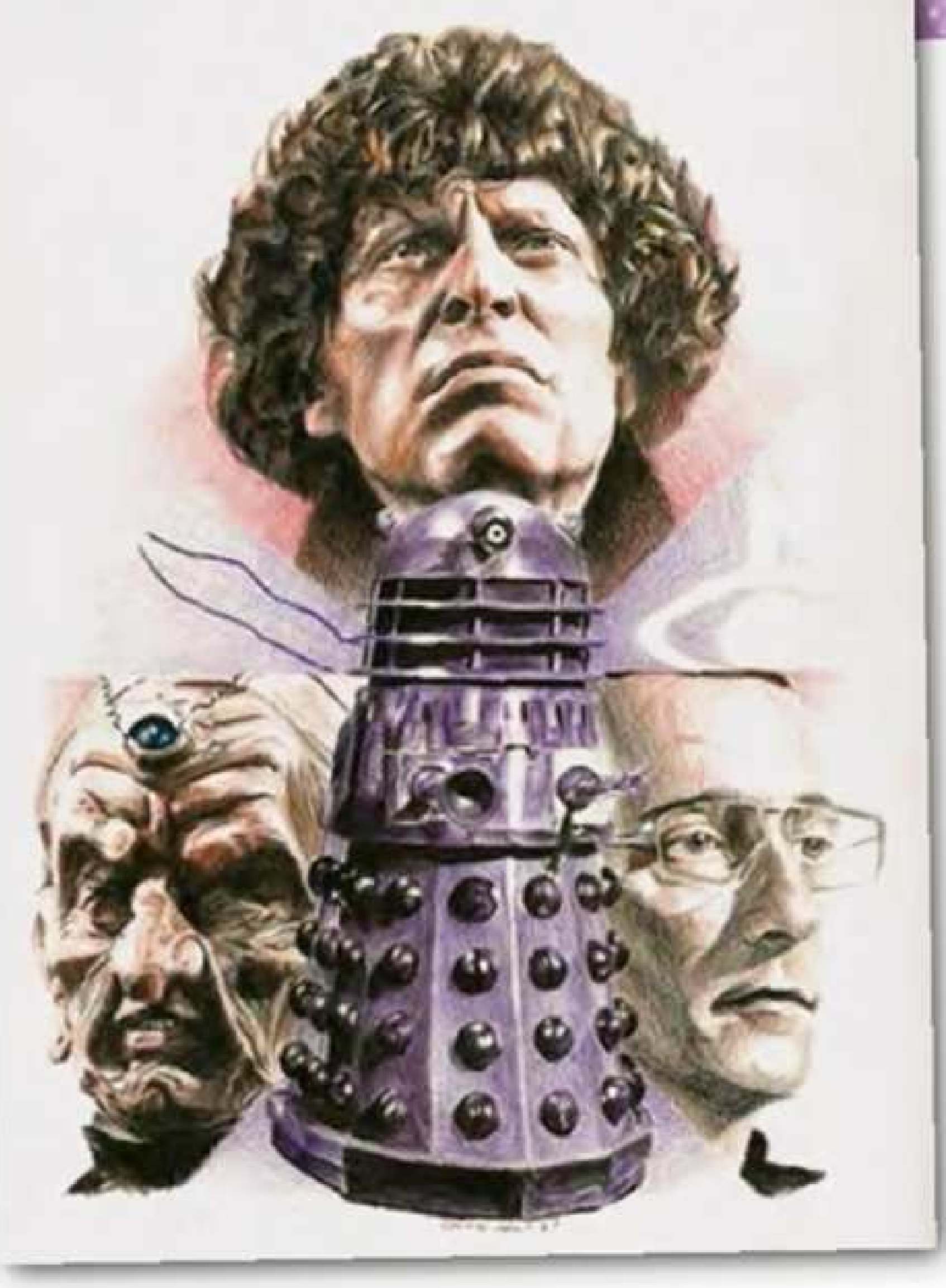
Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets

Send your letters to:
Galaxy Forum, Doctor Who Magazine, Brockbourne House,
77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.

Genesis of the Daleks by Connor Adkins.



Peter Miles, who played Davros' evil henchman Nyder in the 1975 classic *Genesis of the Daleks*, died in February. You've sent us your memories and tributes to the actor...

Peter Miles Remembered

DANIEL JOHNSON EMAIL
It's so sad to hear that the magnificent Peter Miles has passed away. In my opinion Nyder, alongside Davros (played by Michael Wisher) made *Genesis of the Daleks* the amazing story that it is. Of course, Peter also played the hateable Dr Lawrence in 1970's *Doctor Who and the Silurians* and Professor Whitaker in 1974's *Invasion of the Dinosaurs*. He was a fantastic actor.

PAUL CASTLE MANCHESTER
Peter Miles' distinctive voice has been a part of my world for over 30 years, since first nigh-on wearing out the audiocassette release of *Genesis of the Daleks*, before finally getting to watch the video at 16. Whether he be Nyder, Professor Whitaker, Dr Lawrence, or one of many characters from BBC Radio, BBV, Magic Bullet, or Big Finish's contributions to the many worlds of *Doctor Who*, his performance was always a highlight of any production.

Peter Miles as Whitaker in *Invasion of the Dinosaurs* (1974).

HYLTON COLLINS EMAIL
I had the pleasure of working with Peter Miles on a number of occasions, both on stage and on audio. On one of those occasions he was playing Nyder, a part which he loved and was immensely proud of. Nyder was a testament to Peter's skill as an actor, for I cannot think of two characters that were so far apart. As a person Peter was a gentle, kind man. He was almost shy and reserved until he got to know you and then he was always ready with an amusing story. He spoke fondly of *Doctor Who*. He loved doing audio dramas and readings, and enjoyed meeting fans at conventions. He will be missed.

CORY EADSON EMAIL
Peter Miles was an extraordinary man who lived an extraordinary life – how many people could boast that they'd sung with Dusty Springfield? His terrifying performance as Nyder was one of the things that cemented my love for *Doctor Who*. We wrote to each other for a while, becoming pen pals, and he called me his friend – a true honour and privilege.

PAUL SHEEHAN COVENTRY
RIP Nyder, aka the charming Peter Miles. I met Peter in 2014 at Birmingham Comic Con and we chatted for a while. He told me a nice story about how he was once on the tube in London and saw a young man reading **Doctor Who Magazine**. He told me how he went up to the man, tapped him on the shoulder and watched the astonishment on his face as he realised Nyder was standing right in front of him! Peter was a lovely man who will be fondly remembered.

DWM pays tribute to Peter Miles on page 54. Now, this month, five *Doctor Who* stories are published as Target books – the first 21st-century additions to the imprint. We've been inundated with your memories of the original range, which began way back in 1973...

Hitting the Target

MARK PHIPPEN EMAIL
It's wonderful that the Target Books range is resuming. Some might argue that in these days of streaming, repeats and box sets there is little point in novelising TV stories. But that's missing the point – these books give the opportunity to dig deeper into the stories and give a greater insight into the motivations and feelings of the characters in a way that a fast-paced 45-minute TV episode can't do. But, more importantly – as happened with me, eight years old and powering through *Doctor Who and the Carnival of Monsters* fresh after its 1981 repeat – Target books turned me into a *reader.* I can't wait to see what the authors do with the new novels, and look forward to sharing them with my children.

DREW BALES PLYMOUTH
It is such a shame that a lot of 1960s *Doctor Who* is seemingly lost for good. A story I've always

STAR LETTER

How Tickled We Were

DAVID MASKELL EMAIL
I became aware of the comedian Ken Dodd aged four, watching one of his old tapes and laughing uncontrollably. A few weeks later my dad brought me a VHS copy of the 1987 Seventh Doctor story in which he appeared, *Delta and the Bannermen*. It was signed by Ken: "To David, yours Galactically, Ken 'The Tollmaster' Dodd". I raced over to the VHS player and immediately watched Part One.

Skip to 2016, and Ken Dodd was performing at the theatre I work at. The show finished at 1am. I was helping my colleague's partner pack stuff up when I mentioned I was a fan. She said, "Oh go down to his dressing room, he won't mind. But you only get five minutes with him." So I did. 45 minutes later I was still there chatting to him about his career. Even though he'd just done a five-hour show, he insisted I stayed. To this day I've never known a guest star who's been more proud to be in *Doctor Who* than Ken Dodd. Ken's Tollmaster performance lights up the screen and always makes me smile!

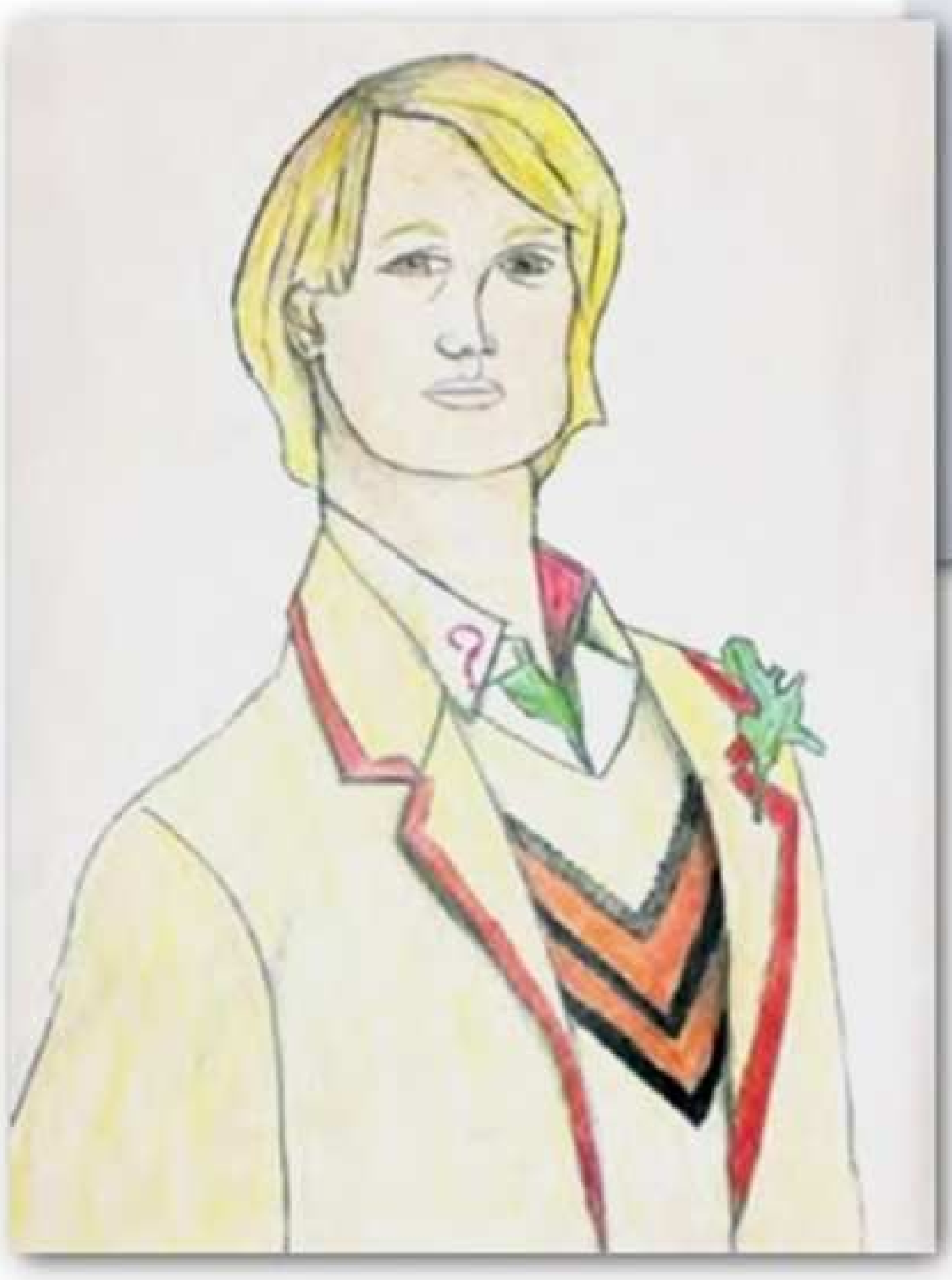
POLICE PUBLIC CALL BOX

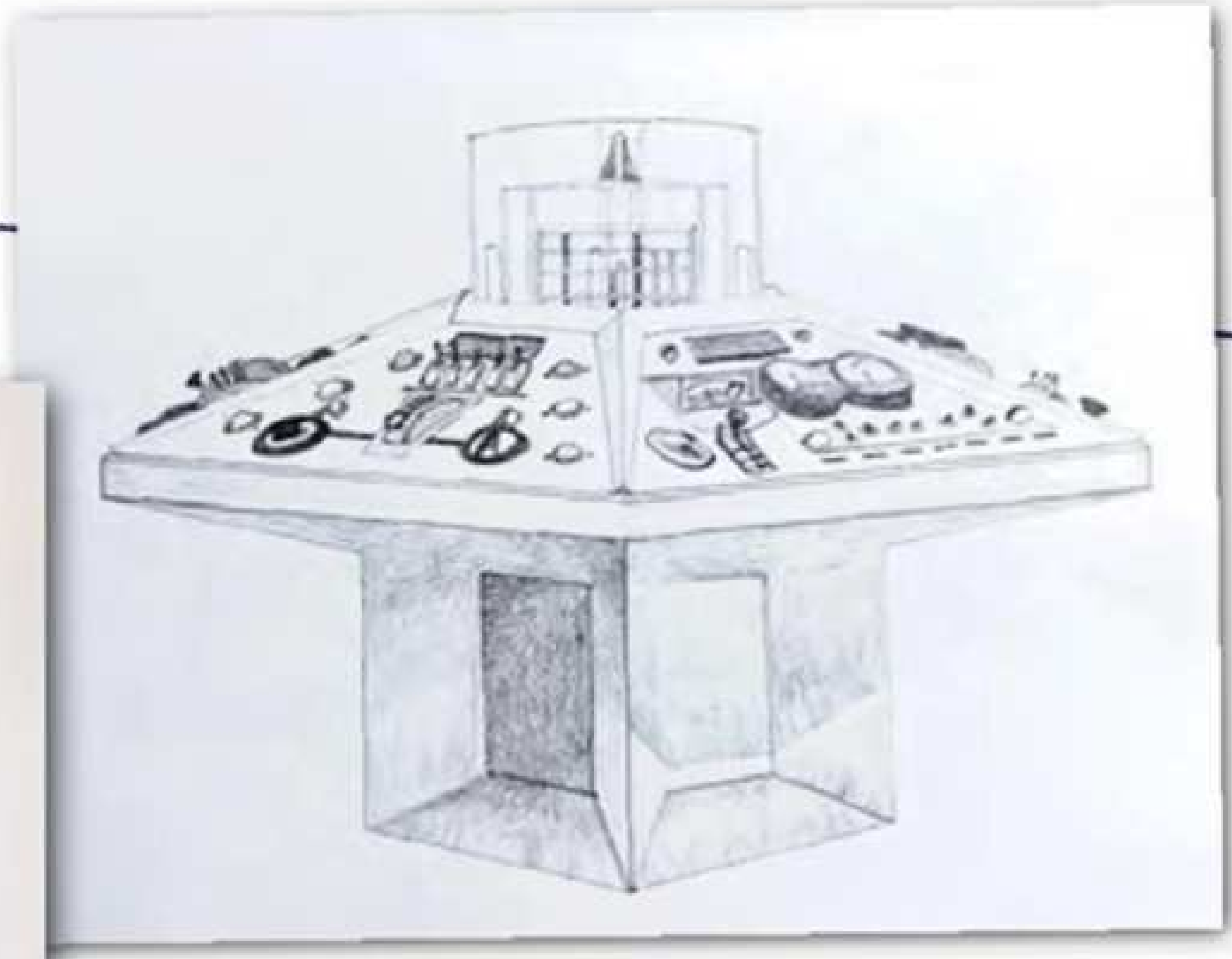
Ken Dodd played the Tollmaster in 1987's *Delta and the Bannermen*.

THE
DOCTOR WHO
AUDIO ANNUAL
FASCINATING STORIES OF THE UNKNOWN BASED ON THE FAMOUS TELEVISION SERIES
BBC tv

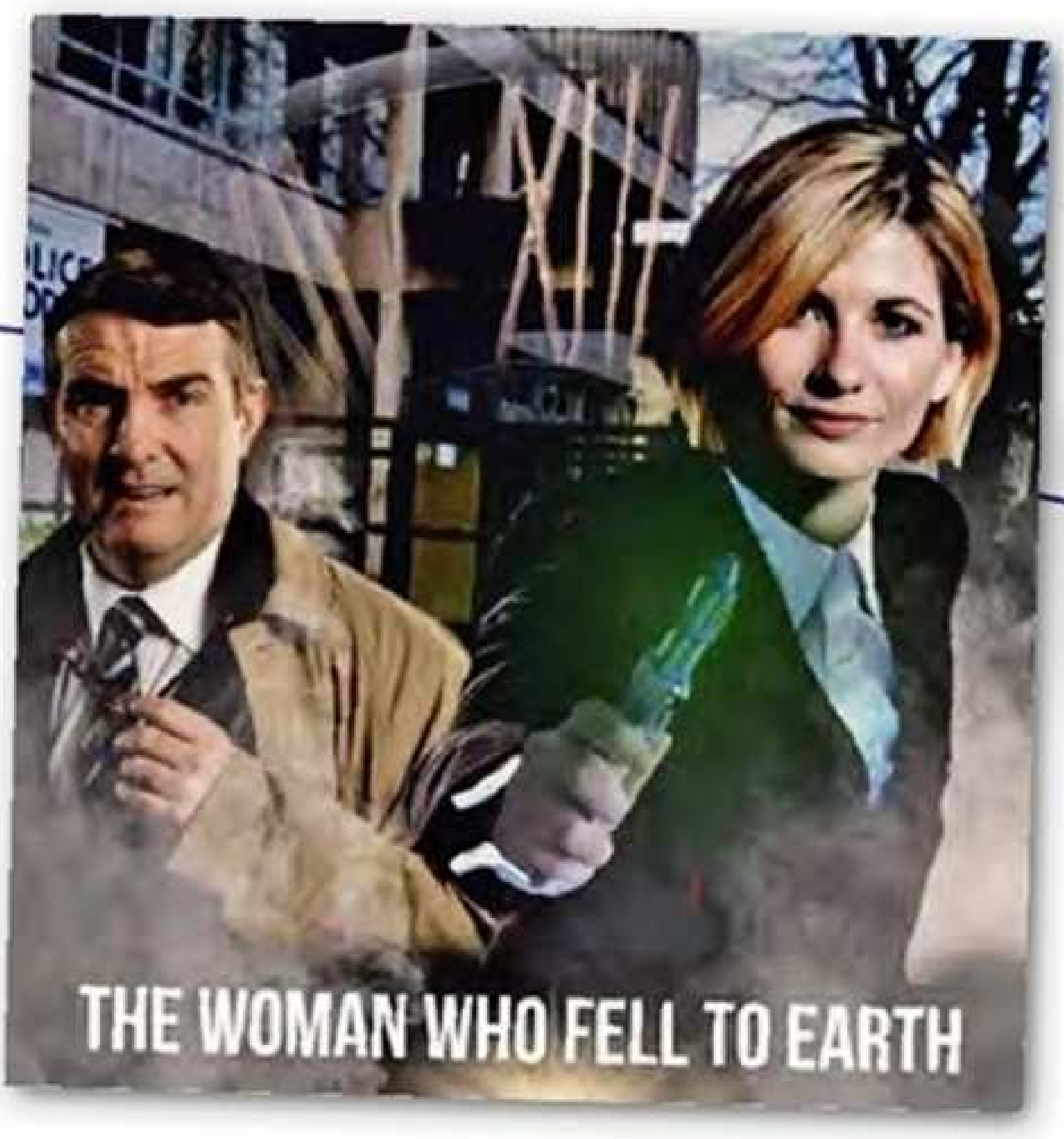
David's letter wins him a copy of the talking book *The Doctor Who Audio Annual*, from BBC Audio. It's available now priced £13.25 on CD.

The Fifth Doctor by Matthew Smith.





Inside the Spaceship by Blaine Cloughlan.


THE WOMAN WHO FELL TO EARTH

The Woman Who Fell to Earth by George Sheard.

wanted to see in its entirety is 1967's *The Abominable Snowmen*, an adventure which I've had on my bookshelf as a Target novelisation for the past few years, collecting dust and waiting for me to pick it up. Eventually, I read it all in one day and it did not disappoint. The best thing about the book was the realisation that my imagination was creating the hazardous mountains of Tibet, the impressive monastery and the terrifying Yeti in a way that the TV series wouldn't be able to rival due to its budget.

I wonder... if the missing five episodes of this story were to ever be recovered [only Episode 2 exits], would I be sitting here saying "the book's better"? It's very likely to be the case!

JOHN HOOD EMAIL
Target's novelisations and captivating cover art were instrumental in kindling a lifelong love of reading at an early age. Aged 10, I had a reading age of 16. This was thanks to the school library and an aunt gifting me a copy of *Doctor Who and the Tenth Planet* (from a now-defunct Woolworths store in Dawlish) one school summer holiday long ago...

RESKELL GRIFFITHS (22) EMAIL
My very first Target novel was a copy of *Doctor Who and the Deadly Assassin* that I found in a charity shop. It was so old and worn that I had it wrapped in bubble wrap (the front cover has completely fallen off now!). Even so, I read it cover to cover. Reading it in high school actually got me my first boyfriend! He came over to tell me he loved *Doctor Who* as well. We would sit in our library and play *Doctor Who* Battles in Time. I owe a lot to Target novels.

DOCTOR WHO
AND THE DEADLY ASSASSIN
TERRANCE DICKS

Reskell Griffiths' copy of *Doctor Who and the Deadly Assassin.*

I've now got well over a hundred sitting on my bookshelf – an integral part of my *Doctor Who* collection. I can't wait to see the new range!

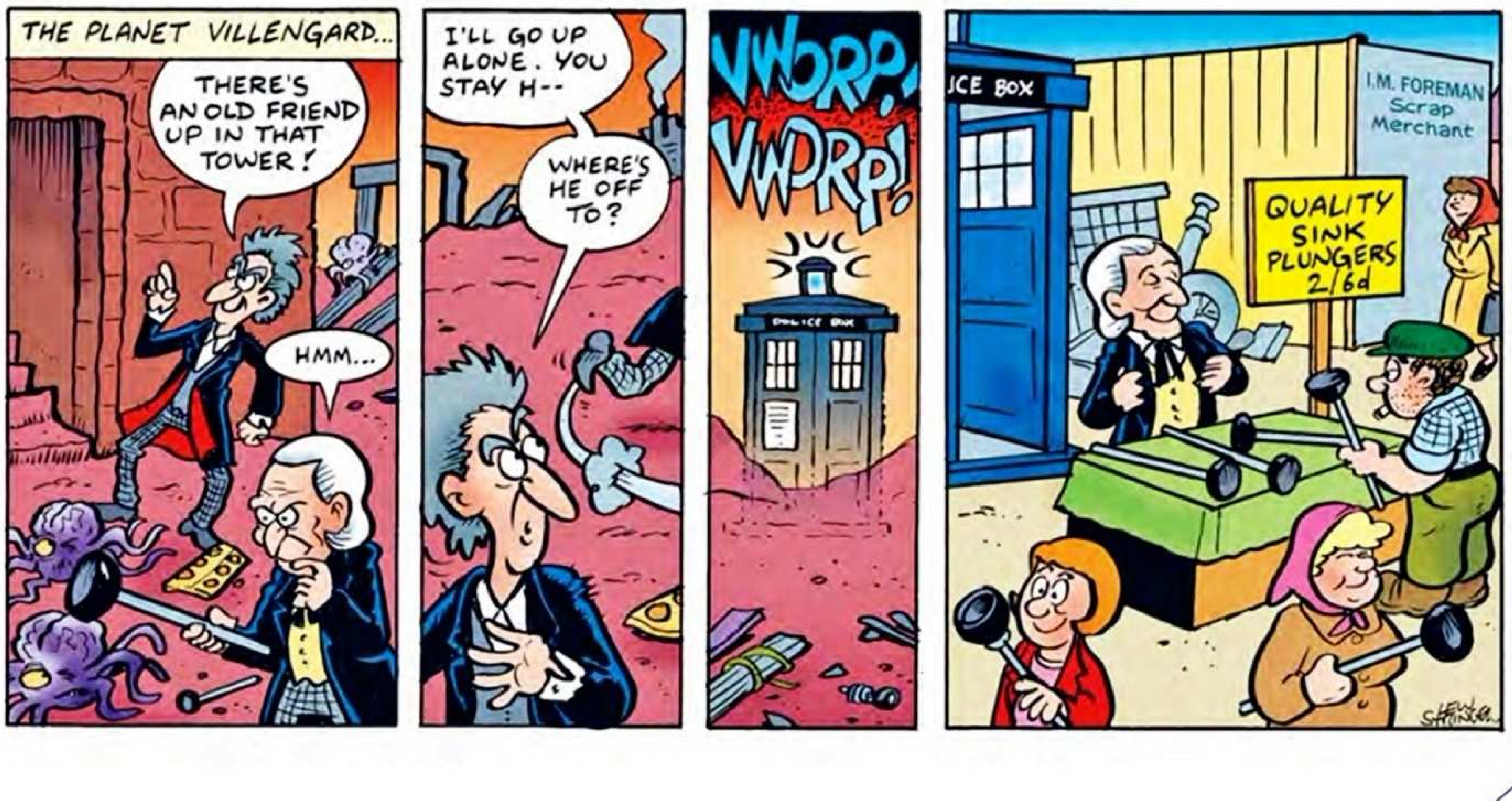
MARC WEBSTER ABERDEEN
Growing up as a *Doctor Who* fan in the 1960s and 70s was very frustrating. There were no videos or DVDs and repeats were rare. So imagine my joy in the mid-70s when I discovered the Target novels. The novelised stories differed sometimes to what I remembered from the TV stories I had enjoyed, but that didn't matter as they could be read over and over again.

I bought them all, including the specials they produced.

NICK JOY
CHRISTCHURCH
I cannot overstate just how great a role the Target Books played in my literacy. I still have golden memories of reading the library copy of *Doctor Who and the Ice Warriors* while off school in the late 1970s, confined to my bed with, appropriately, a cold. My imagination took the words and created a full-colour version of the story with the best special effects – none of this 4:3 black and white with wobbly reflection gun blasts. While I'm not sure they're ready or waiting for it, there's a whole new bunch of readers about to be given a real treat. →

The Daft Dimension

BY LEW STRINGER


THE PLANET VILLENGARD...
THERE'S AN OLD FRIEND UP IN THAT TOWER!
HMM...
I'LL GO UP ALONE. YOU STAY H--
WHERE'S HE OFF TO?
VWORP! VWORP!
POLICE BOX
ICE BOX
I.M. FOREMAN Scrap Merchant
QUALITY SINK PLUNGERS 2/6d

WHO TUBE

This month's picks of *Who*-related videos...

275
TWICE UPON A TIME
2017

An up-to-date visual tour through every episode of *Doctor Who* from 1963 to 2017 by the wonderful Stuart Humphryes, aka Babelcolour. Go to: tinyurl.com/EveryWhoStory

Celebrities including Emilia Clarke, Tom Hanks and Meryl Streep react to Jodie Whittaker's casting, on BBC America's Twitter page. Go to: tinyurl.com/CelebritiesReact

Here's a cinematic fan-imagined title sequence for the Thirteenth Doctor's first series, featuring theme music from Timothy X Atack. Go to: tinyurl.com/Fan13Titles

This video takes a look at five of Jodie Whittaker's best performances before she became the Doctor. Go to: tinyurl.com/BestOfJodie

A new sketch from FiveWhoFans. Amid a curious spot of arctic weather, an ancient evil surfaces in Chris' back garden... Go to: tinyurl.com/SnowOfDeath

ON TWITTER...

@RobKeeleyAuthor I hope the new Target authors will maintain the tradition of their greatest predecessors by writing something totally different to the TV version. I look forward to *Twice Upon a Time* with David Bradley regenerating inside the sleeping compressor.

@Applemask My godfather left me a Pampers box full of Target novelisations. I progressed from gawping at the awesome artwork to savouring the feverish blurbs to devouring the text within. By then the show was cancelled, but I still had the books.

@FinishedZine I collected the various Target novelisations from around [our] library and put them in transmission order. Stuff the Dewey Decimal System!

@liamsewage I was lucky enough to find the complete collection of Target books in a charity shop. Paid £69 for the lot and found that they all had TV magazine/newspaper clippings stored inside them for the corresponding TV stories when they first aired. I spent many weeks enjoying them fully!

@uffingtonwhh I was no great reader as a kid. Then I read *Doctor Who and the Dinosaur Invasion* by the great Malcolm Hulke. Now I'm an associate professor of history. Thank you Malcolm and thank you Target.

Doctors in the park! Photo by Matthew Vernon.
Reader Chris McGowan enjoys his DWM. Photo by Saman Assefi.

→ **DERRICK SMITH** EMAIL
Target book hunting became an obsession of mine during the 1980s. Pre-internet, you couldn't simply click a button to order a book – you actually had to go out and find the things. The local bookshops in my immediate vicinity would be visited every week on the off-chance that a hard-to-find book might have miraculously surfaced. Second-hand book shops and the yearly pilgrimage to the *Doctor Who* Longleat exhibition were also happy hunting grounds. It's hard to explain the excitement when a rare title (such as *Doctor Who and the Android Invasion*) suddenly appeared on the shelves, but I do know that the thrill of this chase is one reason why I love my Target collection so much.

JEREMY BEMENT
MINNESOTA, USA
I was in middle school when I saw a kid on the bus reading a Target book. I had never heard of *Doctor Who* before but the cover intrigued me so I struck up a conversation by asking him about it. He loaned me several Targets where I learned about the TARDIS and the Time Lord. We became friends then and are still friends now, 34 years later. I was shocked when, six months after reading my first Target novelisation, he told me that *Doctor Who* was actually a TV program and aired every week on Iowa Public Television! I had no idea!

RUSSELL BURROWS EMAIL
A few months ago I decided to try *Doctor Who and the Loch Ness Monster* [the novelisation of 1975's *Terror of the Zygons*] as a bedtime story for my seven-year-old son, Frankie. It was the first *Doctor Who* book I ever read when I was his age, after spotting it in a school book catalogue and falling in love with the rainbow colours of the cover art. Frankie didn't get to sleep quickly that night. The suspense of the creature wandering the moor meant he demanded several chapters. Since then, we have read a chapter a night, and he has heard about the Doctor's encounters with the Yeti, Cybermen, Ice Warriors, Daleks and the Master. Thanks to the Target books, I am creating special memories sharing something I love with my son.

Richard Hearne as the accident-prone Mr Pastry.

JAMIE PEAKE EMAIL
My earliest memory of a Target book was my brother letting me have one from his collection. My brother loved them, so him giving one to six-year-old me was a huge honour. It was *Remembrance of the Daleks* and I still have it to this day.

SIMON PEDLEY EMAIL
I recently completed my collection of Target *Doctor Who* novelisations with the few that had been released after I originally stopped collecting. So I bought and read *Evil* and *Power of the Daleks*, *The Pescatons* and Marc Platt's fabulous adaptation of *Battlefield*, demonstrating how the written word can elevate what was a fine and enjoyable TV original into something really rather special. And now we have the splendid news that there are to be some new Target books for the first time in an age, including works by Russell T Davies and Steven Moffat. For fans of a certain age like myself, this is truly exciting. So kids, forget your Blu-rays, your streaming services and your technological whatnots – get reading instead. It's the future!

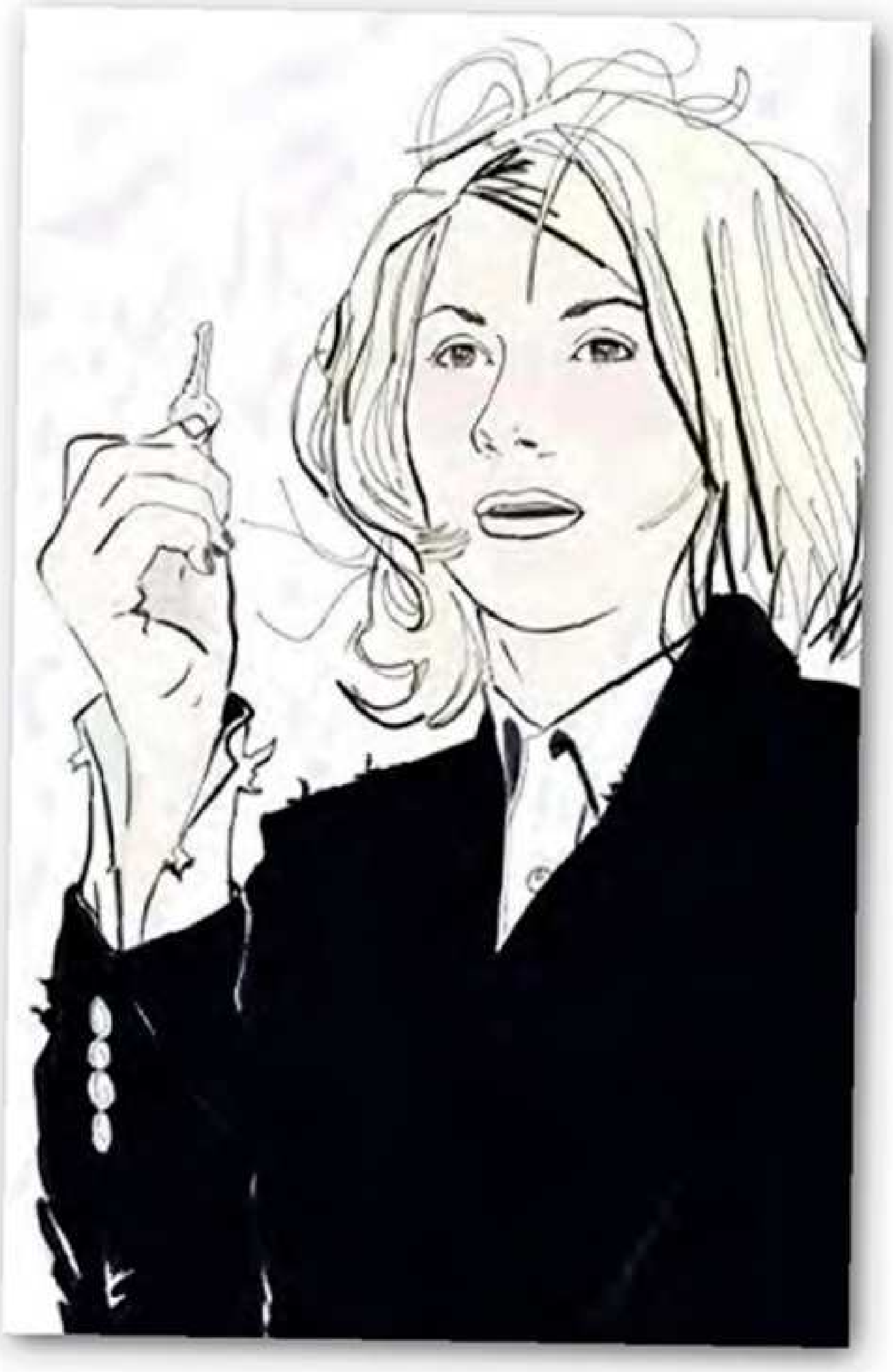
We love Target books too. Turn to page 12 to read exclusive interviews with the authors of the new titles. And finally...

Mr Pastry

MARTIN PERRY
EMAIL
Despite having been a fan of *Doctor Who* virtually all my life, I am a fairly recent convert to **Doctor Who Magazine**. Reading through the 2018 Yearbook, I noted the sidebar reference to Mr Pastry in *Twice Upon a Time*. In 1960, Richard Hearne made a Mr Pastry film called *Tons of Trouble*, the plot of which revolved around him stealing pints of milk from the local milkman. The milkman was played by none other than the original First Doctor, William Hartnell, the butt of the Twelfth Doctor's Mr Pastry quip in the aforementioned episode. Was this in Steven Moffat's mind when he wrote the line? I wouldn't put it past him...

GARY WATSON
NORTHMBERLAND
In **Doctor Who Magazine**'s issue 500 comic strip story *The Stockbridge Showdown* – in which the Twelfth Doctor and almost every **DWM** comic strip companion helped to bring down Dogbolter – there were some absences. The most notable absentee was Fey Truscott-Sade, aka Feyde. I assumed that Feyde lost her life during the Time War between the Time Lords and the Daleks. And so did the Doctor. So, like the Doctor, I (and many other **DWM** readers) were *very* surprised to see her alive and well at the end of *The Phantom Piper* in issue 523! Is Feyde angry with the Doctor about something? How did she survive the Time War? And what is the Absence? Maybe *The Clockwise War* will reveal the answers. Also, *The Phantom Piper* kept reminding me of Noel Fielding for some reason.

The Clockwise War begins on page 45. Thank you for all your letters, emails, tweets and artwork – keep them coming in! **DWM**



The Thirteenth Doctor by Faiz Rehman.

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BBC
"I am Team Whittaker all the w
SUSAN CALMAN SWAPS STRICTLY FOR THE TA
DOCTOR W
The OFFICIAL MAGAZINE of the BBC television series
"I have a sackful of guilt"
PETER CAPALDI
A Time Lord reflects
BREAKFAST WITH THE DOCTORS
Comic Relief serves up a treat
BERYL VERTUE
The deal that changed Doctor Who forever
INTENSIVE CARE
The Tenth Doctor visits New Earth
COSPLAY MASTERCLASS
Recreate Ace's jacket!
EMPIRE DAL
Untold st the origi
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Ratings round
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Peter Miles remembered
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I ♥♥
GALLIFREY

PAPERBACK WRITERS

For the first time in decades, new *Doctor Who* novelisations have been published under the Target Books banner. The authors of the four new adaptations explain how they're resurrecting a cherished imprint...

Feature by **TOM SPILSBURY**

In the days before streaming, Blu-rays, DVDs and even VHS, there was only one 'on-demand' way to relive your favourite *Doctor Who* episodes. The first novelisations of television *Doctor Who* stories were a handful of books published in the 1960s. Fans had to wait until 1973 before a more regular service resumed, this time under the aegis of a new children's imprint called Target Books. Over the next 20 years, Target published more than 150 novelisations, adapting nearly all of the *Doctor Who* stories that had been transmitted up to that point.

By the time *Doctor Who* returned to television in 2005, the world had changed. Novelisations were no longer the only way to revisit your favourite TV show or movie, and it seemed very unlikely that the Target range would ever be resurrected.

However, four adaptations of 21st-century *Doctor Who* stories have just been published by BBC Books under the old Target imprint. Russell T Davies has adapted his own script for *Rose*, which relaunched the series in 2005; Jenny T Colgan has undertaken the Tenth Doctor's debut *The Christmas Invasion* (2005); Steven Moffat has breathed new life into 2013's 50th Anniversary Special *The Day of the Doctor*; and Paul Cornell has tackled the Twelfth Doctor's finale, *Twice Upon a Time* (2017). James Goss' 2015 adaptation of Douglas Adams' *City of Death* (1979) will be published in abridged form as a Target Book, too.

"Initially they just asked my permission for someone else to novelise *Rose*," says Russell, "and I thought, 'Hold on, this is my chance!' I've always wondered about writing more prose – I read like a demon, so I thought I could test myself. And there's a very new *Doctor Who* ahead, so this felt like a chance to say goodbye to the old era before leaping into the new."

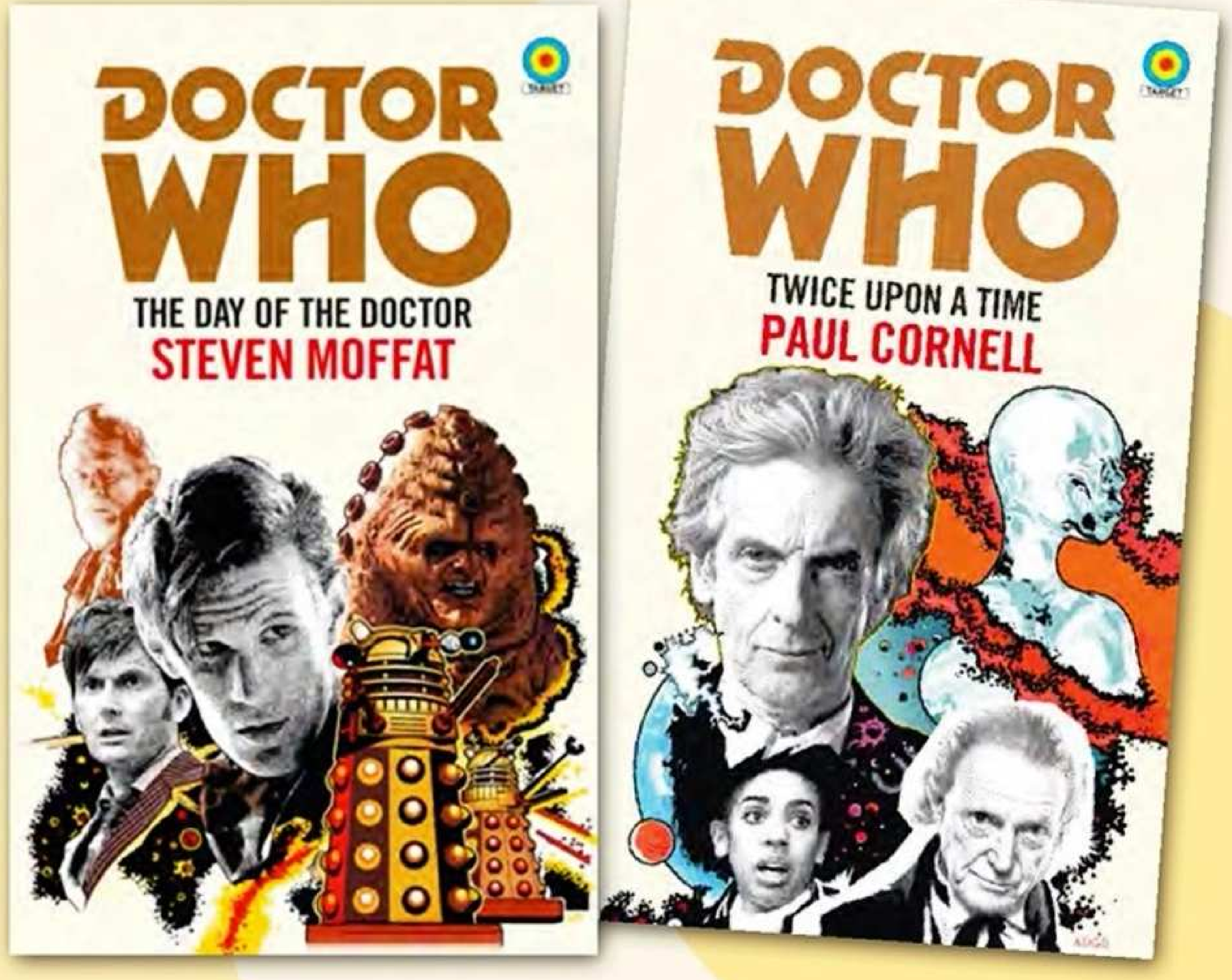
"They told me they wanted to do novelisations of *Twice Upon a Time* and *The Day of the Doctor*," says Steven, "and they were asking, without much optimism, if I'd do *Twice Upon a Time*. I said, 'Well, if I'd do either of them, it would be *The Day of the Doctor*.' They were very keen on that. In the interim, I'd found out that Russell was doing *Rose*. I asked him why he was doing a novelisation, and he said, 'Because when we're very old, this will matter to us more than the show.' Well, fair enough. But also, *The Day of the Doctor* was such a monster of a show to do, and almost certainly the biggest success I'll ever have – so I wasn't letting someone else do the final lap! I also suggested that Paul Cornell did *Twice Upon a Time*."

"It was too pleasing an idea to pass up," says Paul, who's following in the footsteps of the author who dominated the Target range in the 1970s and 80s. "When I heard who else was doing them, I wanted to be in on it, plus I'd get to write Terrance Dicks-style descriptions of the Twelfth and Thirteenth Doctors, [along with cast members] Mark Gatiss and Toby Whithouse!"

We're assuming, then, that Jenny took some persuading to be involved... "Are you kidding?" she says, laughing. "It took me half a second to say yes – I was so excited. I adore *The Christmas Invasion*, I adore Target, I adore Ten, I adore Russell, and I didn't need to invent an alien planet and a monster by myself. Honestly I've never had an easier yes."

How did Russell prepare for rewriting a story that he first created 14 years ago? Did he immediately pop on the DVD of *Rose*? "I just looked up certain moments to dig out information," he admits. "For example, the script doesn't give you the number of Mickey's flat, so I had to pull →

"THIS FELT LIKE A CHANCE TO SAY GOODBYE TO THE OLD ERA BEFORE LEAPING INTO THE NEW." RUSSELL T DAVIES



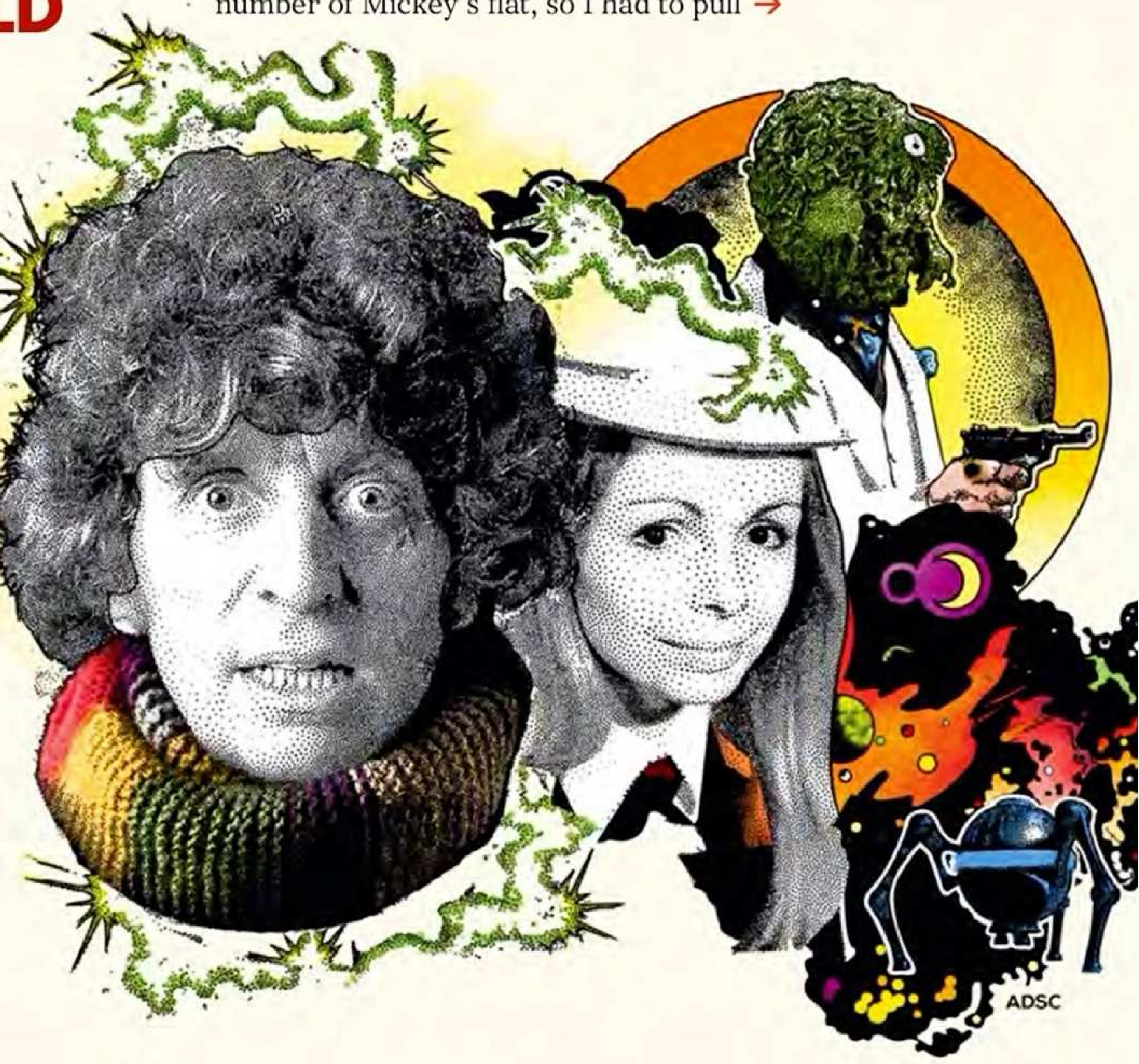
Opposite page, clockwise from top left: Target Books authors Paul Cornell, Russell T Davies, Steven Moffat and Jenny T Colgan. Jenny T Colgan photo © Rebecca Marshall.

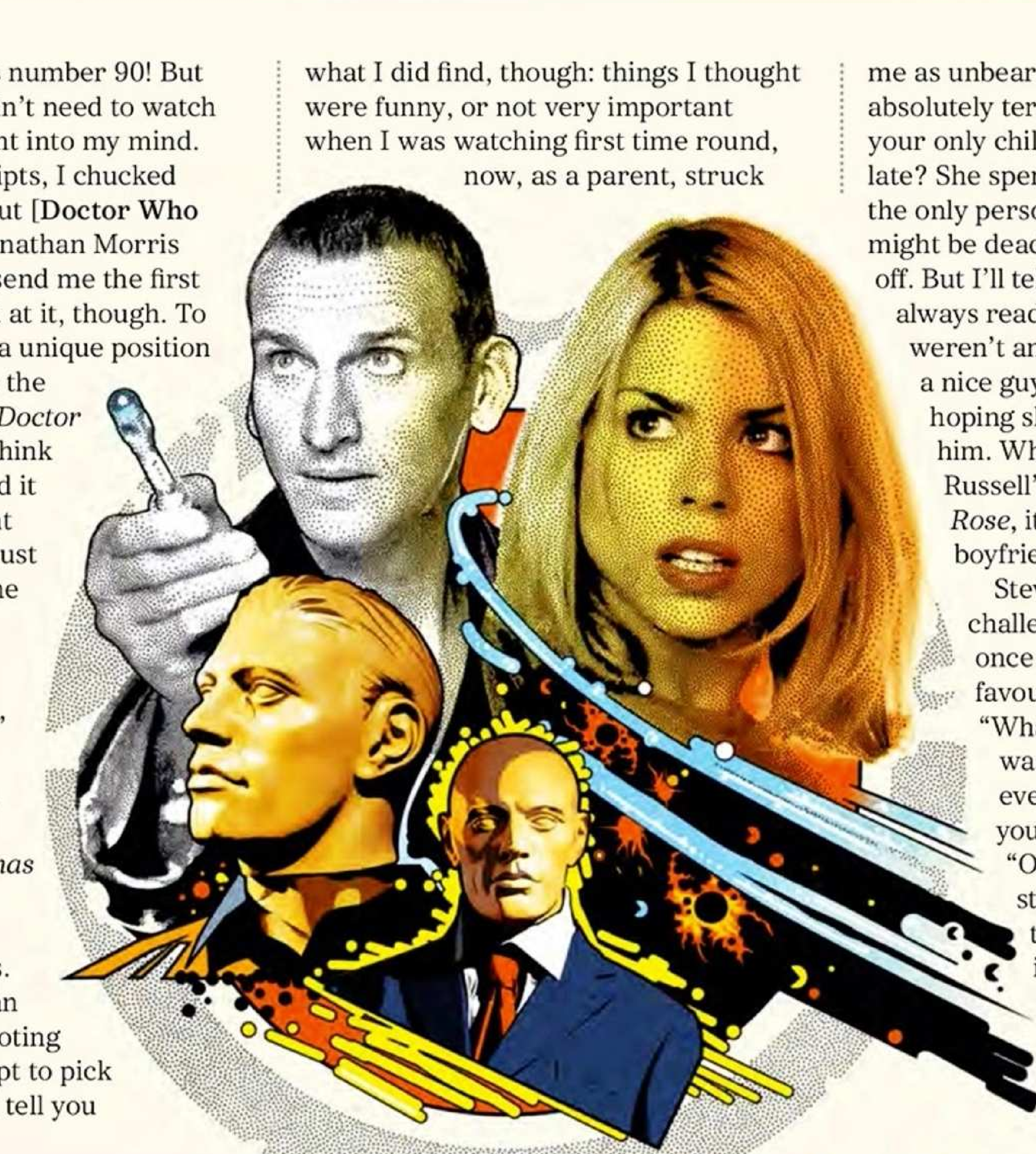
Above: Two of the new Target paperbacks published in 2018.

Below left: Rose (Billie Piper) and the Doctor (Christopher Eccleston) on the London Embankment in *Rose* (2005).

Below right: Anthony Dry's cover artwork for the new Target edition of *City of Death* by James Goss features the Fourth Doctor (Tom Baker), Romana (Lalla Ward) and Scaroth of the Jagaroth. The book is based on the 1979 TV story and was originally published in 2015.

POLICE PUBLIC CALL BOX
1914–1918





Right: Anthony Dry's cover art for *Rose*.

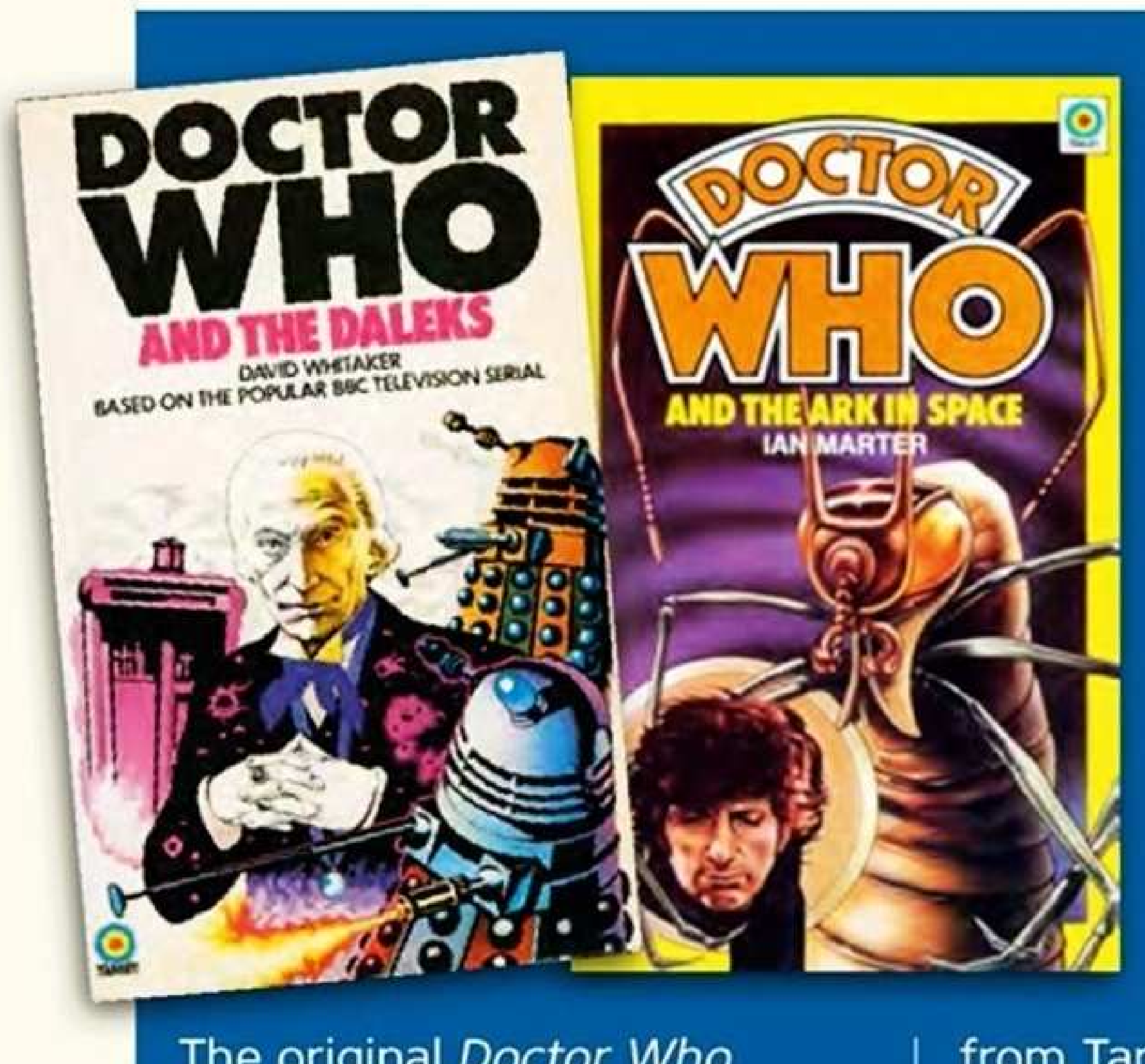
→ up that scene. It's number 90! But other than that, I didn't need to watch *Rose* again – it's burnt into my mind. I didn't have any scripts, I chucked them out long ago, but [**Doctor Who Magazine** writer] Jonathan Morris was kind enough to send me the first draft. I rarely looked at it, though. To be honest, *Rose* had a unique position for one long week as the only new episode of *Doctor Who* in existence; I think fans must've watched it an inordinate amount of times. So I didn't just want to transcribe the dialogue for them; I kind of freefalled through it, so it wouldn't get boring!"

Jenny took a different approach before she started work on *The Christmas Invasion*. "We all watched it again as a family," she says. "It's glorious! I had an original script, a shooting script and a transcript to pick and choose from. I'll tell you what I did find, though: things I thought were funny, or not very important when I was watching first time round, now, as a parent, struck me as unbearably sad. Jackie's lot is an absolutely terrible one; can you imagine your only child arriving home a year late? She spends her whole life thinking the only person in the world she loves might be dead. Mickey isn't much better off. But I'll tell you a funny story; I'd always read it that Rose and Mickey weren't an item, that he was just a nice guy hanging around her hoping she'd agree to go out with him. Whereas I've now read Russell's brilliant novelisation of *Rose*, it's very clear they were boyfriend and girlfriend all along."

Steven Moffat faced the challenge of adapting what was once crowned as **DWM** readers' favourite TV story of all time. "What was interesting to me was *The Day of the Doctor* is even *more* complicated when you do it as a book," he says. "On screen, it all motors on stunt casting. John Hurt is the Doctor! The Curator is played by Tom Baker! Oh, there's Peter Capaldi! There's Matt and David standing together – isn't that amazing? And in terms of the prequel, there's Paul McGann back as the Doctor too! But none of that matters a damn on paper. He's just the same character. And the thing I wanted to do was to tell it from the point of view of the Doctor. So the Doctor is, at times, telling the story himself. *The Day of the Doctor* is very much the Doctor's story – which is something which almost no *Doctor Who* stories are. He's not usually the person whose life changes."

So how did Steven try to differentiate the Doctors in his manuscript? "That was interesting," he says. "I love the novelisation of *The Three Doctors*, but one thing I didn't like was a reference to 'Doctor Two' [for the Patrick Troughton

TOP TARGETS


DOCTOR WHO AND THE DALEKS
DAVID WHITAKER
BASED ON THE POPULAR BBC TELEVISION SERIAL
DOCTOR WHO AND THE ARK IN SPACE
IAN MARTER

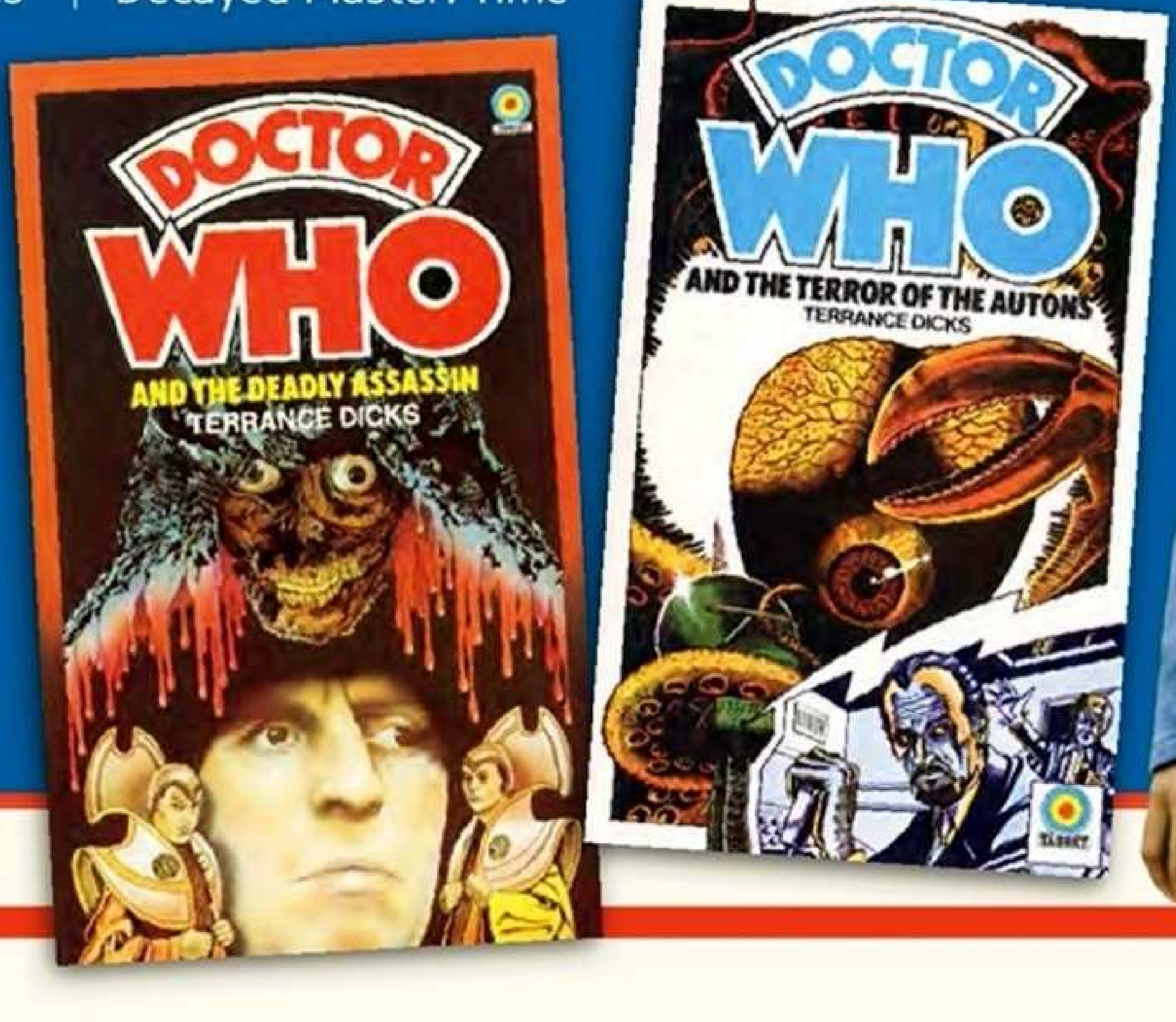
The original *Doctor Who* Target collection comprised more than 150 books. What were the favourite titles of our four authors?

Russell: "I will always love *The Daleks*, because it's the first piece of merchandise I ever saw. When I was a kid, in the 1960s, that book was the most mysterious thing. Like an ancient text. My neighbour Ceri owned it, and I use to stare at it on his shelf, like a holy relic. And it's still evocative now, with Barnes Common and everlasting matches and that imp inside the glass Dalek. It's a different *Doctor Who*, it's absolutely unique. It still resonates."

Steven: "Ian Marter's adaptation of *The Ark in Space*. I loved what he did with it. The plot was the same, but tonally it was different. And I loved it, I thought it was terrific."

Jenny: "I got all my early *Doctor Who* from Target. Number one is... ooh, *The Deadly Assassin*; it's *much* better in your head. Decayed Master! Time Lord court! I didn't even know what the world 'citadel' *meant*. It's thrilling and I took it out of the library every single time I found it there."

Paul: "*Terror of the Autons* was a great favourite when I was growing up. Terrance Dicks has such an amazing power with simple description. It's way better than the TV version, and indeed, changes the ending! *The Cave Monsters* [based on 1970's *Doctor Who and the Silurians*] was my first encounter with *Doctor Who* or science fiction, and it blew my mind. Malcolm Hulke expanded his stories in terrific ways, so much so that the book utterly outshines what TV of that time could do."


DOCTOR WHO AND THE DEADLY ASSASSIN
TERRANCE DICKS
DOCTOR WHO AND THE TERROR OF THE AUTONS
TERRANCE DICKS

Below left: Some of the authors' favourite Target books – *Doctor Who and the Daleks* (1973) by David Whitaker, *Doctor Who and the Ark in Space* (1977) by Ian Marter, *Doctor Who and the Deadly Assassin* (1977) by Terrance Dicks and *Doctor Who and the Terror the Autons* (1975) by Terrance Dicks.

Below right: Mickey Smith (Noel Clarke) and Jackie Tyler (Camille Coduri) witness the TARDIS crash-landing in *The Christmas Invasion* (2005).

version], because I felt that made him 'lesser' somehow. So I thought, 'Is it possible to write it so they're all just called "the Doctor", but you always know who it is?' And of course, you have one of them who tries not to think of himself as 'the Doctor' at all. I *really* enjoyed writing the John Hurt Doctor on paper. If anything, it becomes more his story than anyone's. When we did it on screen, it was very much Matt Smith's story, because it was during his era – but it's not anymore. So, it's tended slightly more towards the War Doctor now. That in itself was interesting: to make it clear that this is the *same* man, on different days of his life."

Paul was also writing a multi-Doctor story – but in his case, for a TV episode that hadn't been broadcast yet. "Well, I had a script to work from," he says, "and I got access to the TV version of *Twice Upon a Time* just before Christmas, meaning that I had to go back and revise the book to make sure everything was a reasonable take on what was up there. A lot was added and deleted between script and screen, as is always the case. I'd see one of the released clips and leap up yelling, 'What?!'"

How has Paul approached the First Doctor on the page? Was he imagining William Hartnell as he was writing, or David Bradley? "I full-on treat him as Hartnell," says Paul, "in that he's the First Doctor, so he talks like the Hartnell version of that Doctor did, meaning I do a few tiny nips and tucks to dialogue. David Bradley makes some splendid choices, but they're his, not Hartnell's, so I adjusted that the tiniest bit. It's a very fine line."

One of the hallmarks of the old novelisations is the way in which each of the Doctors is given their own memorable descriptions. For example, Terrance Dicks would describe the Fourth Doctor as "a tall bohemian, with a tangled mop of curly hair." Have the authors enjoyed laying down new ways to introduce the modern Doctors?

"I didn't get too hung up on it," says Russell. "I just described the Ninth Doctor like you'd describe any new character. The trick was not describing Rose until the very last page because her life only comes into focus then."

"'He was a tall, stark figure, with a shock of silver hair, his features a surprising mixture of joy and sorrow,'" quotes Paul – revealing his description of the Twelfth Doctor. "I've used a version of Terrance's description of the First Doctor, and you'll have to wait and see what I've done about the Thirteenth..."

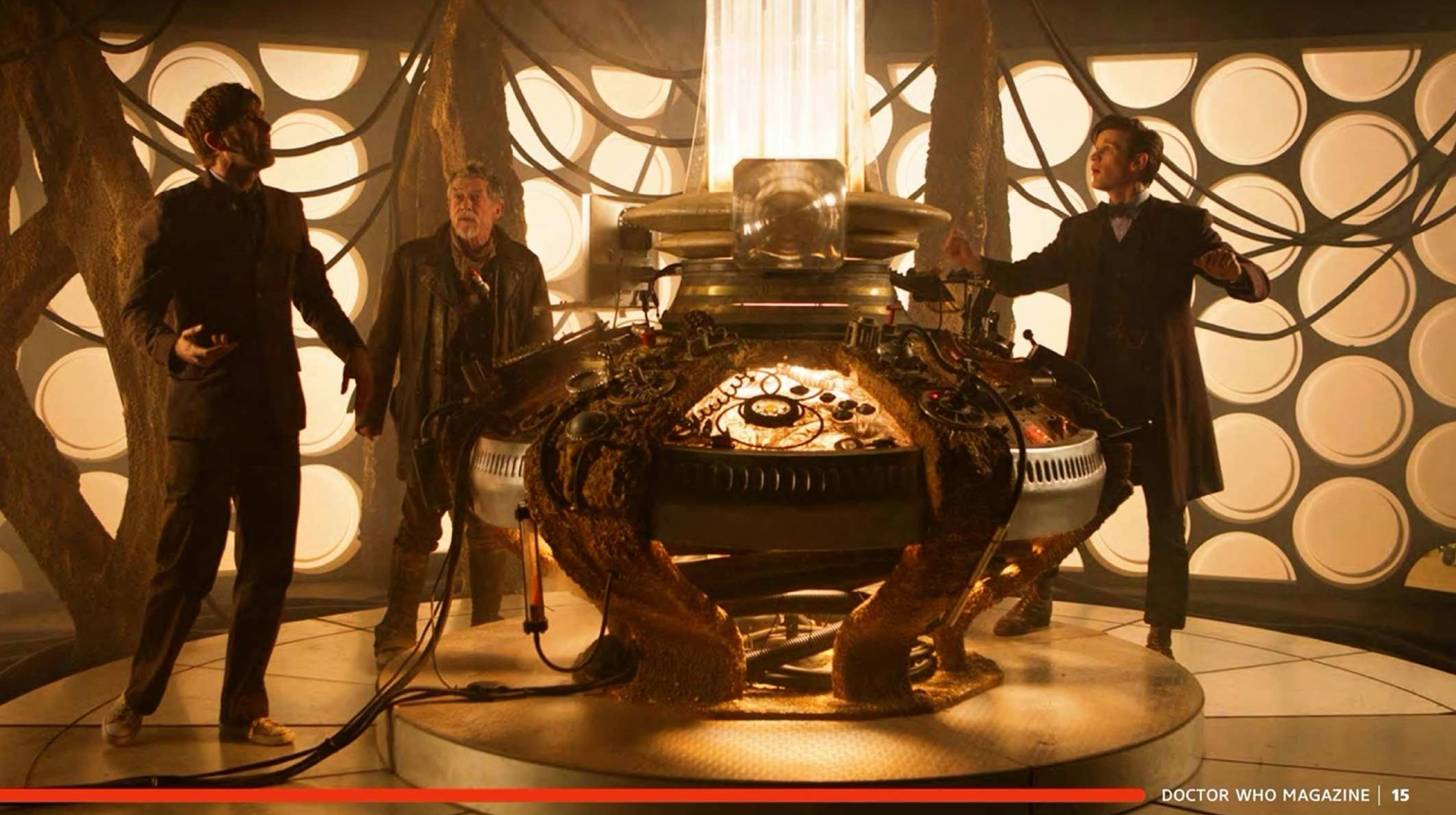
How has Jenny described the Tenth Doctor? "I'm afraid, for brevity's sake, I focus a fair bit on a) skinniness and b) hair," she says. "Steven's description is good, though. He talks about his puppy-dog eyes."

"Oh yes," says Steven. "But I was always doing it from another Doctor's point of view. So it was Matt Smith's take on what David Tennant looks like, and David Tennant's take on what Matt Smith looks like. And John Hurt's take on what these two kids look like. Describing each Doctor from the other Doctors' point of view was great fun!" →

Above: The First Doctor (David Bradley) and the Twelfth Doctor (Peter Capaldi) in *Twice Upon a Time* (2017).

Below: The Tenth Doctor (David Tennant), the War Doctor (John Hurt) and the Eleventh Doctor (Matt Smith) in *The Day of the Doctor* (2013).

> **"DESCRIBING EACH DOCTOR FROM THE OTHER DOCTORS' POINT OF VIEW WAS GREAT FUN!"** STEVEN MOFFAT



Right: The plastic head of the Auton Mickey on the TARDIS console in *Rose*.

Below: Auton brides smash their way through the windows of Henrik's department store in *Rose*.

→ Another important aspect of the old novelisations was that they would sometimes add extra depth to the TV stories. The books would feature new scenes, unseen on TV, and we might be privy to the inner thoughts of some of the characters.

"Actually, I've gone all out for this," says Paul. "I asked Steven if he was okay about me using the material that didn't make it to screen, and he was very enthusiastic that it should be included. The *Twice Upon a Time* script had *loads* of extra scenes which were cut – maybe half an hour more of material – and I've included it all, except for a couple of moments which didn't fit with what made it to screen, as I think the on-screen stuff should take priority. There are many more character moments for the Doctors especially, and even an original poem by Steven Moffat. Seriously, this book is the extended version!"

"I WAS ABLE TO RESTORE STUFF WE'D CUT FROM *ROSE,* LIKE THE EXISTENCE OF A SECOND PLASTIC COPY OF MICKEY."

RUSSELL T DAVIES

"I never, ever go inside the Doctor's head, except in emergencies," says Jenny. "But I did take a good long hard look about what it's like for Jackie and Mickey to be left behind. And I'm a little kinder on [Prime Minister] Harriet Jones, in light of later events. There's even a special cameo appearance by Arthur Dent, by kind permission of the Douglas Adams estate. It is *very* brief though."

"I was able to restore stuff we'd cut from *Rose*, like the existence of a second plastic copy of Mickey," says Russell. "We dropped that mid-shoot, as the budget hit the wall. But I didn't restore everything – the shooting script has an Auton attack on the lift, when the Doctor and Rose are escaping [department store] Henrik's, which we only cut five days before filming. But now, it just seemed like a waste of time – I wanted to get to Henrik's exploding! And then there's brand-new stuff, just so I could have fun. On screen, once they spot the London Eye, they quickly head underground. But on the page, I thought that lair should take some finding, so there's a whole new chapter as the living statues along the South Bank are revealed to be Auton guards."

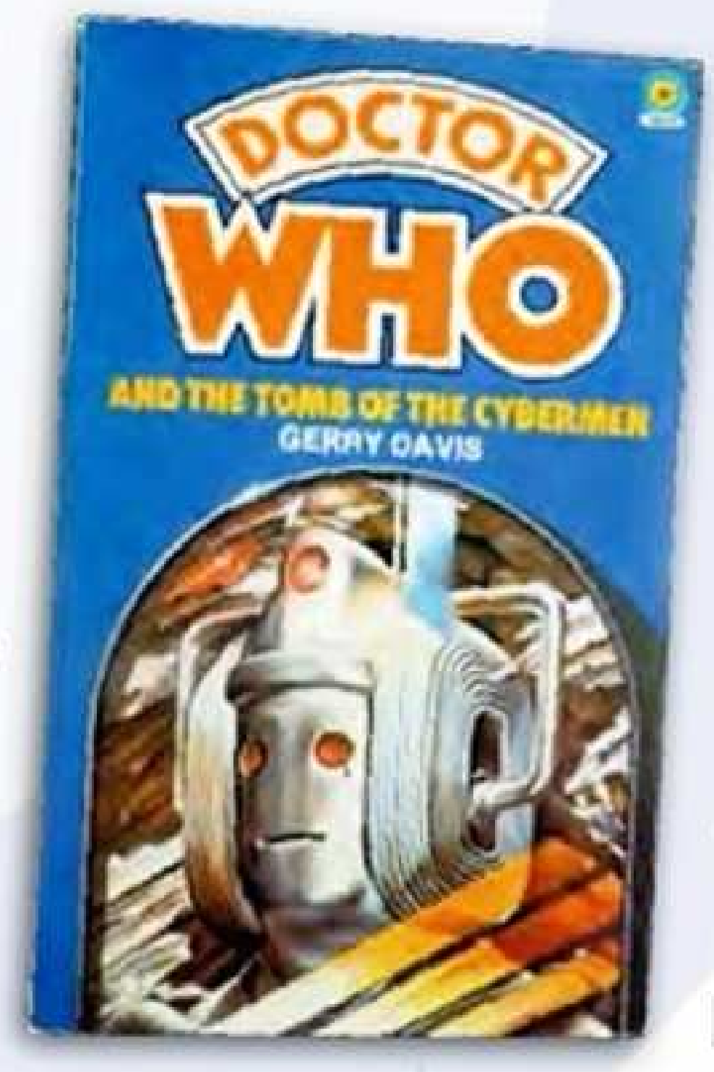
Watch out, too, for the new – and rather nasty – ways in which the plastic dummies kill their victims. Is this something else that wasn't possible on a TV budget? "It's not that these things weren't possible on TV – I didn't want them," Russell explains. "I'd never have made a *Doctor Who* with disembowellings! And even now in print, I've made it very oblique and bloodless and even funny.

"The major rethinks were brought about by the nature of prose," he continues. "And by the fact that this is a one-off. It meant a whole new approach to the character of Mickey – on screen, he's fun, he's fast, he flies past, because his story is going to expand over the next two years. In a book, he's got to begin and end by the last page, because his other stories might never exist. So there's a lot more detail about his life. He's got flatmates, which a TV budget wouldn't stretch to. And I fixed some stuff – Mickey's mother has a curious offstage existence, she's a strong presence in *Rose* ("I'll have to tell his mother he's dead!"), but by *Rise of the Cybermen*, she's curiously referred to in the past tense. And I wrote both references, so she was flickering in my

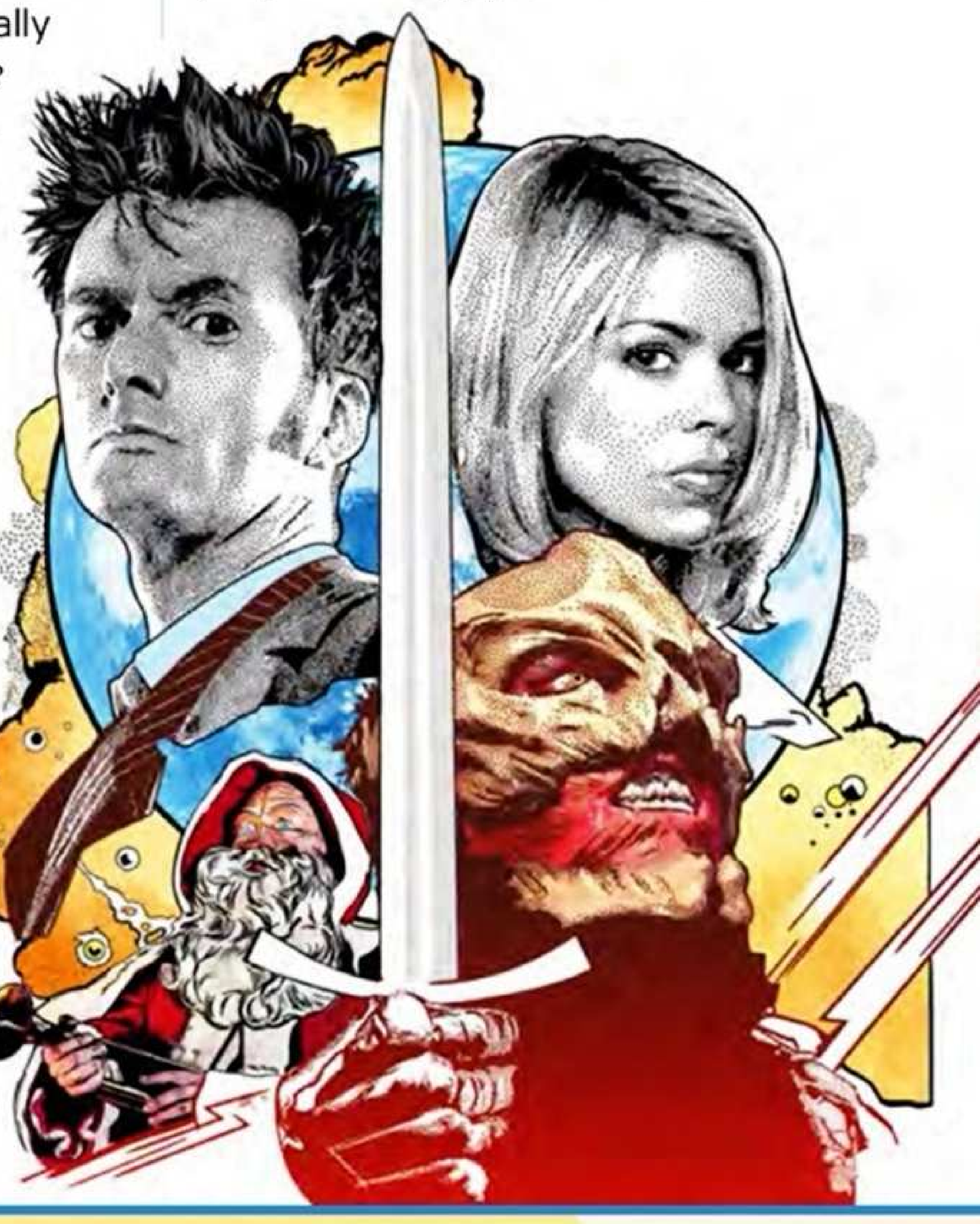
ART IN SPACE

The artist responsible for the striking illustrations on the new book covers is Anthony Dry.

“I was asked to keep the spirit and tradition of the retro/nostalgic look and feel of the old books, and to fall in line with the reprints from a few years back,” he says. “I hadn’t really used pointillism before, so that was a challenge. I wanted to capture that look this time so I learnt on the job! I actually would have liked them to have been on all-white covers and with the old diamond logo for that retro look, but they look cool on the off-white. The aim was to keep it modern but with a retro twist. We have a lot more photographic resource to draw from than they did in the 1970s, so we can play with the layouts a bit more.”



Anthony has a revelation about some of the source photographs he decided to use. “The covers seem to have had a great response, but I also saw a few grumbles about Rose’s hair length and using the wrong era Tennant. That was deliberate on my part. I wanted to give a gentle nod to that ‘right but not quite right’ feel of the old Target books. For instance, on the cover of *The Daleks* [based on the first Dalek story from 1963-64], the First Doctor picture is actually based on a photo from *The Celestial Toymaker* [1966]. The Cyberman on *The Tomb of the Cybermen* [1967] was actually from *The Invasion* [1968]. I think that’s wonderfully quirky, so without straying too far, I put in little inconsistencies like *Rose* from Series 2 (2006), and Daleks that were a mix of the modern TV versions and the 1960s comics. Of course, every reference I use has to work for the composition, first and foremost. But lots of fans have noticed these quirks – it all adds to the nostalgic value, and hopefully people are happy with them.”



mind. I was clearly testing this direction or that direction, probably wondering if there was a Mickey’s Mum story to be told. But now the flickering is over, so I’ve made a decision, and there’s a brand-new backstory for poor Odessa Smith.”

What complications did Steven find with adapting *The Day of the Doctor*? Was he forced to make many changes from the TV version? “Well, in that particular TV story, there’s a constant problem that what is impressive on screen – Matt Smith dangling over Trafalgar Square, or the TARDIS smashing through a wall and into Daleks – are not necessarily that exciting to *read* about,” he says. “The moment where all the Doctors fly in to save Gallifrey is done differently on the page, because it didn’t feel exciting to say ‘and then lots of police boxes flew in’! It just wouldn’t work. So I didn’t ever feel obliged to do things exactly the same way.”

“One problem I found was affixing a pronoun to the Doctor,” says Jenny. “A problem we’re all about to happily get our heads round in *Doctor Who* novels anyway! We know Ten is a ‘him’; but for ages Rose thinks he’s an ‘it’ who has eaten her best friend, and we’re looking through her eyes. But overall it was an incredibly fun experience; writing a book with all the hard bits done for you. It was like skiing downhill.”

Paul is similarly enthusiastic: “It was a great experience, especially writing a Christmas book over the Christmas holidays,” he says, beaming. “I’ve rather put my heart and soul into it. I’ve had to make some concrete choices for a few moments when the TV version doesn’t have to settle on a particular answer – such as the question of whether or not the memories contained in the Glass People actually *are* that person – and those are surprisingly hard to do. The final scenes were the subject of a lot of attention from the new production office, as of course they should be. In general, the notes from everyone were great, and I got to walk around inside the TV version, inspecting every moment and then representing it, which was very satisfying.”

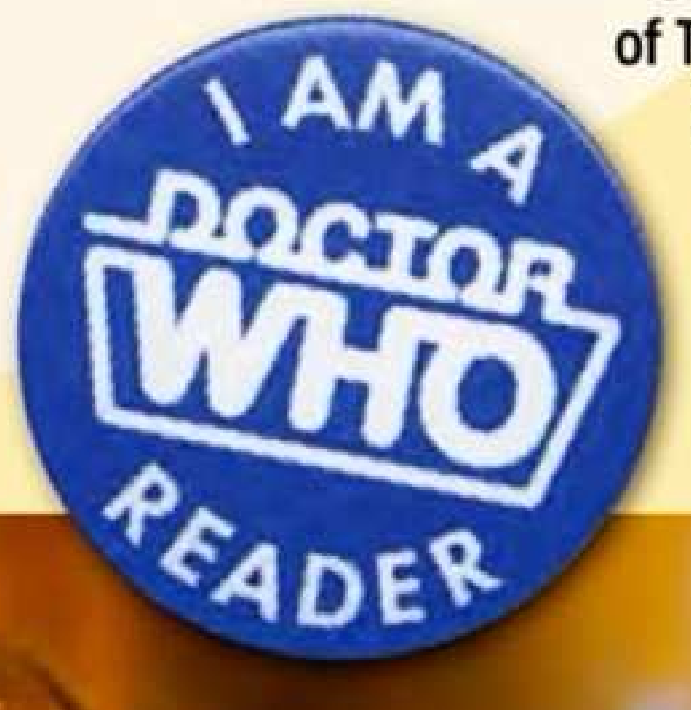
If this new wave of novelisations were to continue beyond this initial batch, would any of our authors like to have a crack at writing another? “No, no, no, I’m done!” says Paul, firmly. “But I’d like to see someone else novelise [his 2005 episode] *Father’s Day* – maybe LM Myles? – or take on the extraordinary paradox that [2007 episode] *Human Nature* would become. Although, I must say, I’d kind of like to fiddle with that, play with the weird nature of that text... but no, this is it for me.”

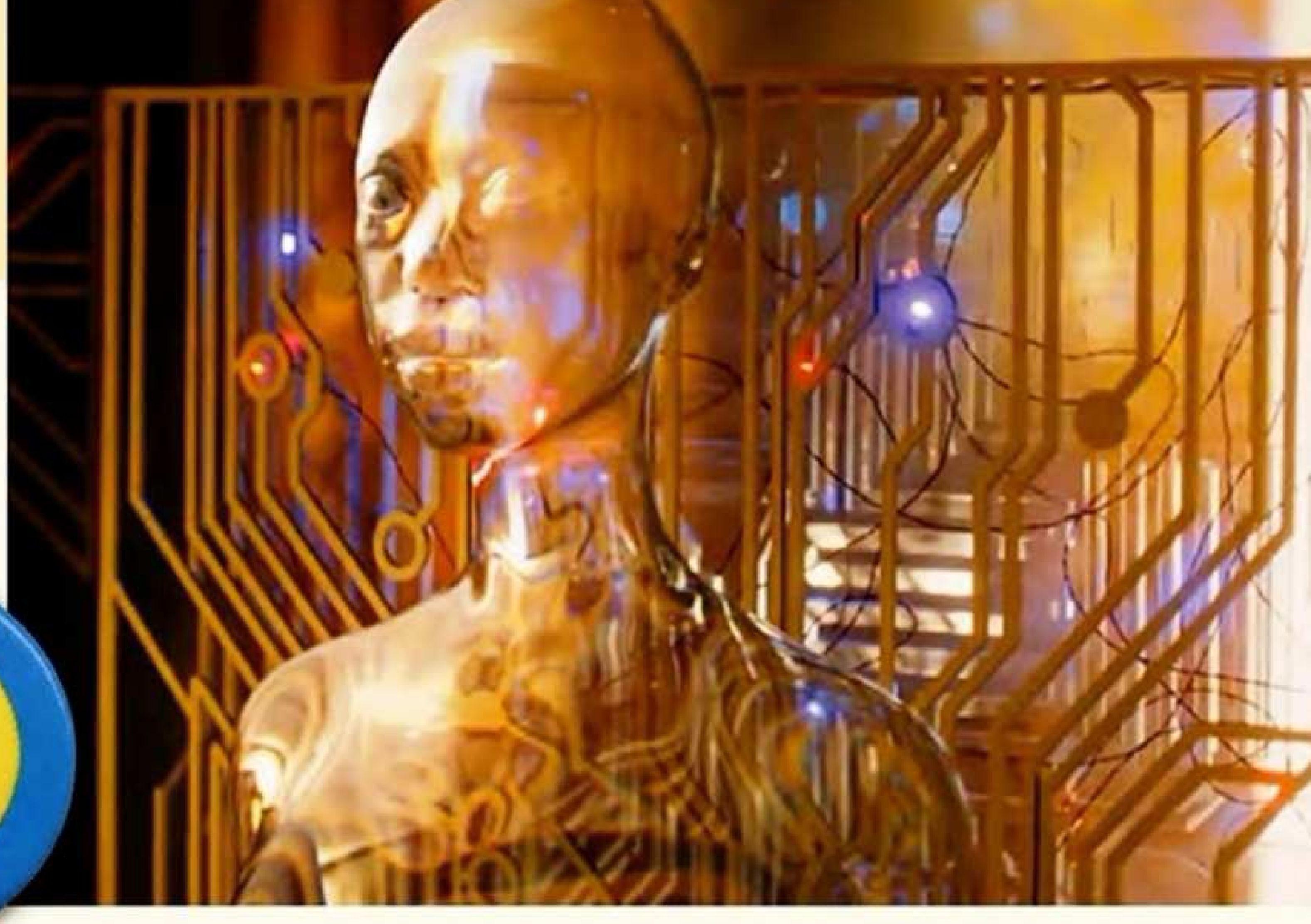
“It would have to be something where you think there’s something else you can do,” ponders Steven. “There might be something cool you could do with *World Enough and Time* [2017], because of the two time streams. And I think *The Time of the Doctor* [2013] might work too, as there’s a lot more story to tell about the Doctor getting older.”

“I think Russell should do *The Stolen Earth/Journey’s End*,” suggests Jenny, recalling the 2008 epic. “And Steven should do *The Eleventh Hour* [2010], which I adore. And I really, *really* want to do *Silence in the Library/Forest of the Dead* [2008]. I know everyone is protective of River Song, but I *really* am. I have put in a special plea! Oh, and Richard Curtis for *Vincent and the Doctor* [2010], obviously. I think once people see how beautiful these editions are, they’re going to want them all.”

Does Russell fancy granting Jenny’s request? “Oh no, I think that’s it for me,” he says, laughing. “I’d love to write prose again, but I need to write something new. I’d love to see someone adapt [2008 episode] *Midnight*. How the hell would that work?! That would really test the nature of prose. Come on Jenny, give it a go!” **DWM**

The new Target novelisations are available now, priced £6.99 each.





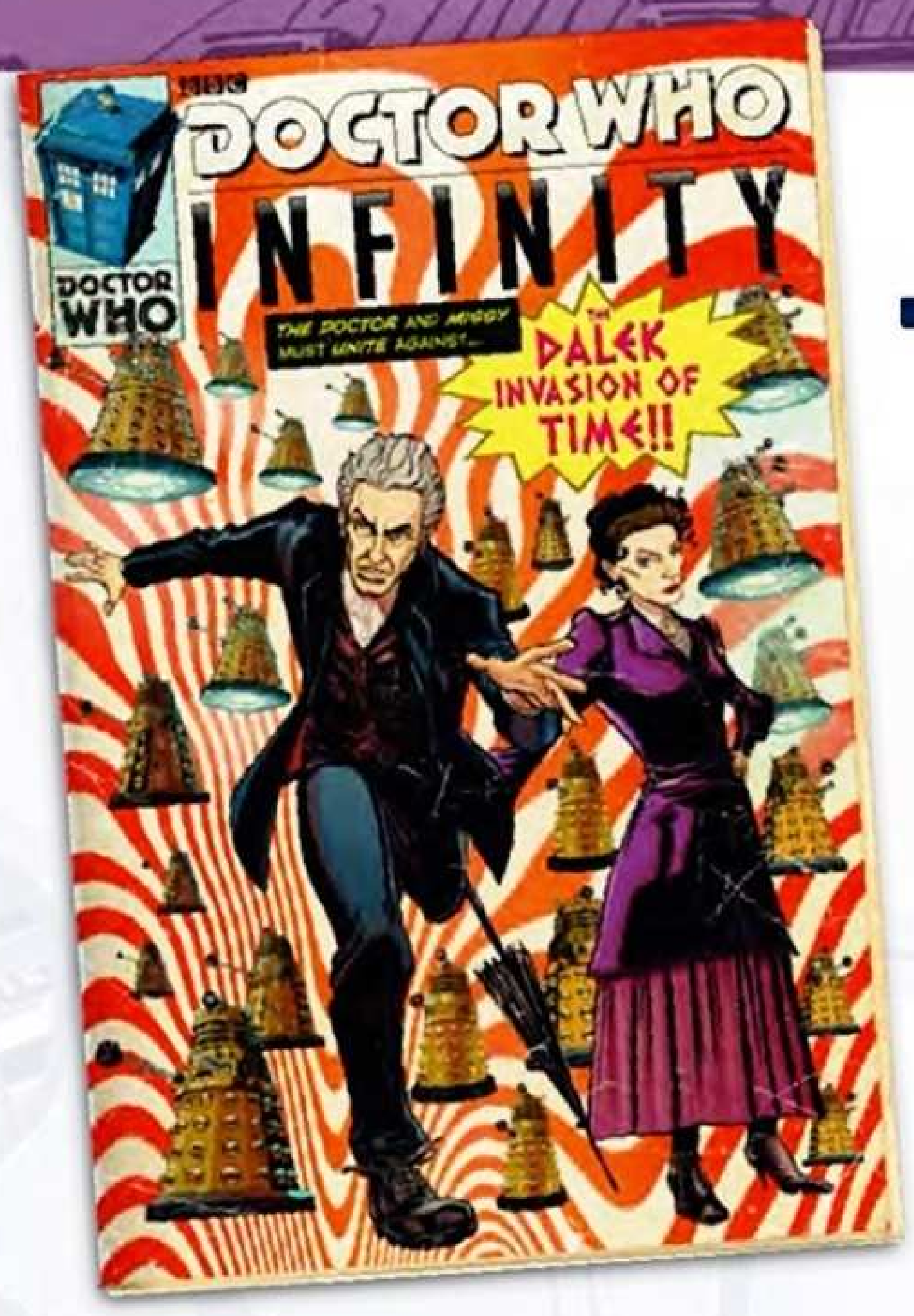
Above left: Artist Anthony Dry.

Above centre: The 1978 novelisation of *The Tomb of the Cybermen* (1967) featured a Cyberman from *The Invasion* (1968) on the cover.

Above right: Anthony’s cover art for *The Christmas Invasion* includes the Tenth Doctor, Rose, a Robot Santa and a Sycorax.

Below and bottom left: Vintage badges issued to promote the Target paperbacks.

Bottom right: The Glass Woman speaks on behalf of Testimony in *Twice Upon a Time*.


BBC
DOCTOR WHO
INFINITY
DOCTOR WHO
THE DOCTOR AND MISSY MUST UNITE AGAINST...
THE DALEK INVASION OF TIME!!

To Infinity!

The creative team behind *Infinity* describe a new way to experience the Doctor's adventures...

Feature by **CHRIS DRING** • Illustration by **MIKE COLLINS**

Doctor Who Infinity isn't really a video game. Technically speaking, it's a series of video games. Five, to be exact, with a sixth one on the drawing board.

Each one is an interactive comic book, featuring vocal talents from the television series. It's being produced by Tiny Rebel, the same team behind the long-running *Doctor Who Legacy* mobile game. Yet while that was primarily a puzzle title with basic story elements, *Doctor Who Infinity* is something altogether different.

"I've never seen anything quite like it," says George Mann, who has penned the first *Infinity* story – *The Dalek Invasion of Time*. "It's somewhere between an audio drama, a comic, a game and an episode. It's very interactive, but it still has a strong narrative thread. And importantly, it feels like *Doctor Who*. The gameplay is very integrated, and for the user, it's much more than just a series of fights. You really get stuck into helping the characters on their way through the story. I think it could go on to become a whole new way of experiencing *Doctor Who*."

Infinity's focus is on narrative. Players can download the *Infinity* app on either PC or smartphone, and are then presented with a number of stories. Each story can be started for free, but after a point players will be asked to pay if they want to continue.

Infinity will launch with three stories, with another set to arrive a month later and another a month after that. If it proves successful, Tiny Rebel says it will keep reinvesting in new adventures. "We hope this becomes a platform where we release one every so often," says creative director Lee Cummings. "People are waiting for it, [they] buy it, enjoy it, we do another one and so on."

Infinity's various stories will be crafted by a collection of different artists, writers and actors, and many of the names will be familiar to those that know the wider *Doctor Who* universe. As well as being written by George Mann, *The Dalek Invasion of Time* is illustrated by **Doctor Who Magazine** artist Mike Collins.

The game boasts an all-star cast, including Michelle Gomez reprising her role as Missy. "So Missy is up to her usual business of going after the Doctor in various manipulative and irritating ways," says Michelle, shortly after recording her lines. "She's never taking anything too seriously, not even in the game. She's just doing her usual Missy minxing nonsense. There are actually a lot of funny lines in here; I've been laughing all morning."

Missy is a very physical character, and in order to relay that with just →

Above: Mike Collins' comic-book 'cover' for *The Dalek Invasion of Time*.

Below left: Michelle Gomez returns to voice Missy.

Below centre: George Mann, the writer of *The Dalek Invasion of Time*.

Below right: Lee Cummings, the creative director at Tiny Rebel.

Opposite page: Mike Collins artwork inspired by *The Dalek Invasion of Time*, the first episode of *Doctor Who Infinity*.

"MISSY IS UP TO HER USUAL BUSINESS OF GOING AFTER THE DOCTOR IN VARIOUS MANIPULATIVE AND IRRITATING WAYS." **MICHELLE GOMEZ**

POLICE

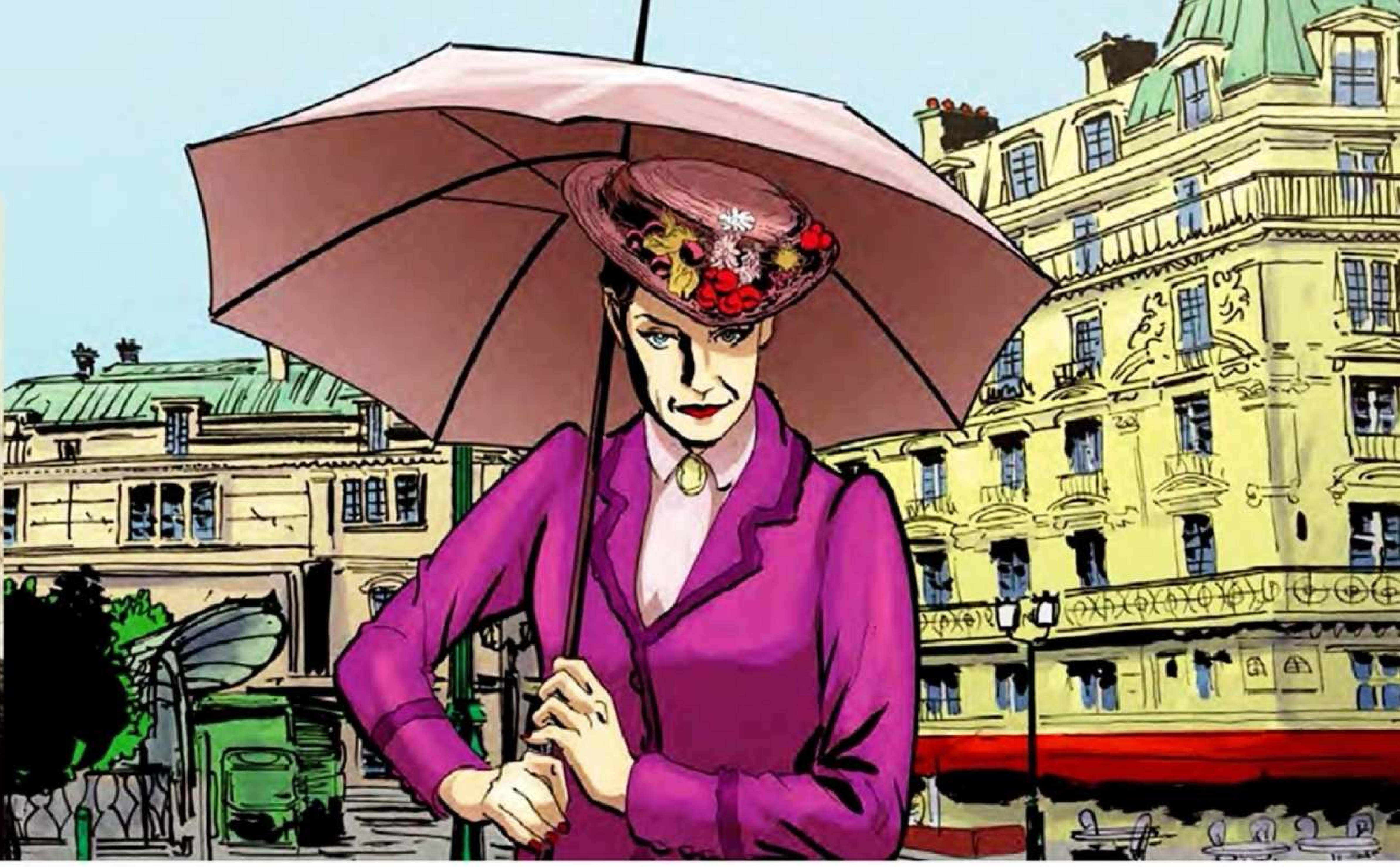
Right: Ingrid Oliver is the voice of Osgood.

Far right: Missy, ready for more mischief! Art by Mike Collins.

Below left: The irrepressible Katy Manning voices Jo Jones (née Grant) in the second *Infinity* game.

Below inset: Jo's grandson, Santiago (Finn Jones), as he appeared in *The Sarah Jane Adventures: Death of the Doctor* (2010).

Below right: Artist Mike Collins.



→ her voice, Michelle had to get quite animated in the studio. "There are some passages where you really have to get on your feet and almost play out what's happening on the page, just so you can get that physicality into your voice. It depends a bit where the story is, but mostly – if I can get away with it – I just sit on a high stool!"

Alongside Michelle, Ingrid Oliver also makes an appearance as Osgood. Ingrid has some prior video game experience. "I played a Russian tank commander in [PC game] *Company of Heroes 2*," she recalls. "I remember having to die in several ways. 'Now pretend you've been set on fire.' 'Now pretend you've died in a hail of bullets.' So I had to make various different screaming sounds. Which was pretty gruesome. I had to be very rough and shouty, so the opposite to Osgood. I don't know what it is about me where people think I would make a good army, shouty, terrifying commander."

Osgood's appearance in *The Dalek Invasion of Time* is fleeting, with the character set to return in a later story. "I really love Osgood, so when I get to do things like this, whether it's Big Finish or a video game, it means that there's life beyond the show.

"Playing Osgood has been unlike any other job I've ever done," she continues. "You normally just do something and then walk away. But this has a life beyond because of the fans. And long may it continue."

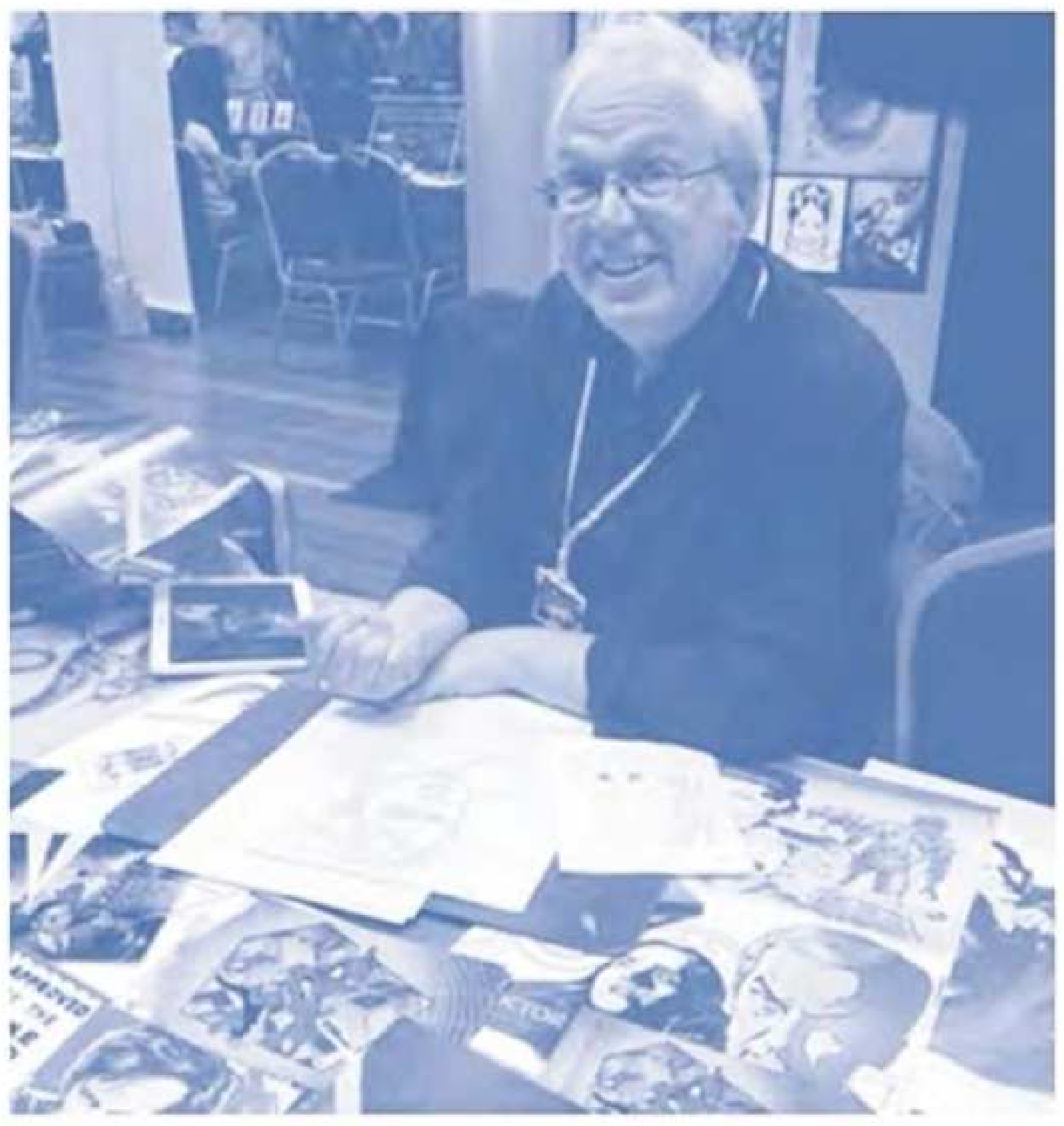
Osgood and Missy are joined by a new character called Freya, who is the tragic villain of the piece. After her world is torn apart by Daleks, Freya decides the only way to save the universe is by transforming people into them. "She's quite isolated," explains Bella Ramsey, who voices the character. "Her parents are the only other humans she's ever encountered. She's really tech savvy, though, and she's built herself a load of robots that she calls her Freyabots. Those are her friends.

"You do feel a bit sorry for her. The only way out she can see is to become a Dalek, and she takes it too far. But she didn't really know of any other way."

Executive producer Susan Cummings explains how she spotted Bella. "One night, Lee and I were watching *Game of Thrones*, as you do. Lyanna Mormont comes on screen and we both looked at each other at the same moment and said... 'That's Freya.'"

Lee adds: "Up until then, the character was a young boy. But that night we realised that it's not a boy, it's not even a girl – it's this person. And then we knew, so we could write it around her."

Bella is just the latest *Game of Thrones* star to join the world of *Doctor Who*. What made her want to get involved? "*Doctor Who* has always been something I thought would be cool to work on," she says. "So when I got asked... it was kind of intriguing. I've never really seen the TV series because, well, I'm a bit



The **RETURN** of **JO**

The Tiny Rebel team is tight-lipped when it comes to the other stories that will arrive alongside *The Dalek Invasion of Time*. However, we can reveal that the second *Infinity* story will be written by Gary Russell and will feature Katy Manning as the voice of Jo Jones.

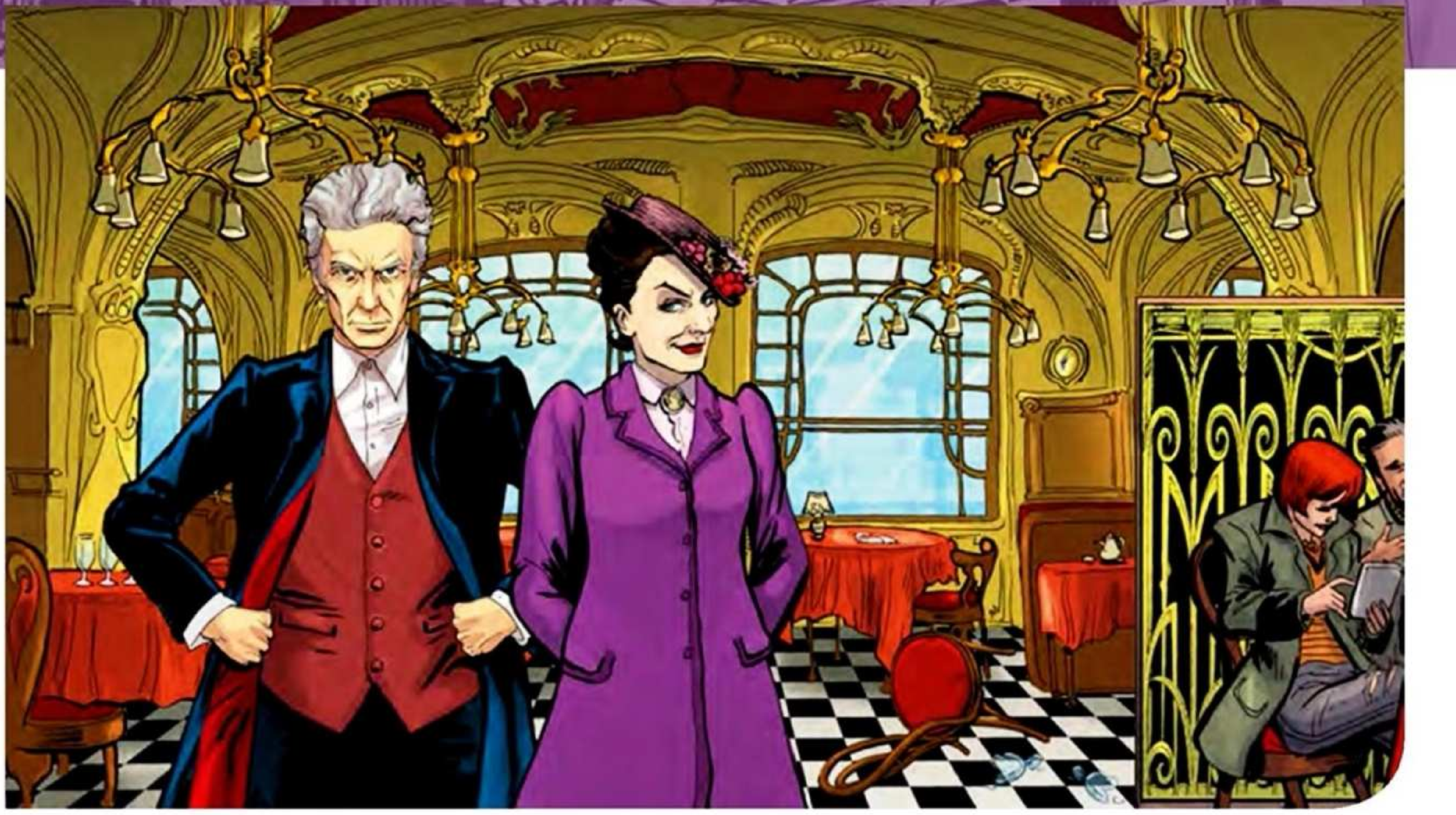
"I'm very fond of [executive producer] Susan," explains Katy of her decision to get involved. "Then when you hear the name Gary Russell, you don't need to ask any questions. I've known Gary for many years. We've worked on quite a few projects at Big Finish, and he is just one of the most wonderful people. To work with Susan and Gary, I just don't question it. I'm thrilled to be on-board with anything they do, even if I don't know anything about it.

"I'm really looking forward to this. I must admit I don't play games, but I'm fascinated by it all."

The story will see Jo recounting an adventure to her grandson Santiago, who first appeared in *The Sarah Jane Adventures* in 2010.

"I've been lucky," says Katy. "This doesn't happen very often – in *Doctor Who* I played a character who started as an innocent 19-year-old, and you watched her develop and change. Jo has always had growth. She didn't just cut in as a strong woman; you watched her grow up. That's been a lovely space to work with.

"Doing voices is one of my favourite pastimes. And it's been an absolute joy and honour to bring Jo back, it really has. And... I might do one other voice in the game. There's your teaser."



of a scaredy cat. There was one episode that me and my sister were watching... and within the first ten seconds these hands started coming out through the ground. We were just like: 'No. Turn it off.'

"I *will* watch *Doctor Who* again," she says. "I'm a bit older now, and it would be cool if I could be in the TV show one day. So I best watch it in case I get an audition!"

The Dalek Invasion of Time will be the longest of the initial *Doctor Who Infinity* stories, and the first one that fans will encounter once they download the game.

"We very much wanted to open with a story that felt like a quintessential Twelfth Doctor tale, but focused heavily on Missy and her relationship with the Doctor," George Mann explains. "Having Michelle onboard to do much of the narration meant that we could go to town on her acerbic asides and the humorous elements of her character, but also explore a bit more about her need for the Doctor's acceptance, as we see towards the end of her life on the show.

"FREYA'S REALLY TECH SAVVY... SHE'S BUILT HERSELF A LOAD OF ROBOTS THAT SHE CALLS HER FREYABOTS." **BELLA RAMSEY**

"Plus, of course, we had the Daleks to play with," he continues. "We really wanted to do something different with them. That's a massive challenge. There are so many great Dalek stories already, but I think we found a new angle.

"At its heart, though, this is the tale of a damaged young woman who finds herself trying desperately to survive when the Daleks come for her and her family. In many ways, I guess, it's a story that looks at villains and what makes them tick – exploring Missy, the Daleks, and Freya. The Daleks are a constant throughout, whereas Missy is a villain who ends up on the side of the angels, and Freya is the opposite – a young woman who starts out wanting to save everybody, but finds her dalliance with the Daleks leads her down an increasingly dark path."

Anyone who has played *Doctor Who Legacy* will be familiar with *Infinity*'s gameplay. In *Legacy*, players combined gems together to power up their team and attack enemies. *Infinity* features a similar 'gem-based' mechanic, but this time the focus isn't on attacking. Instead, players must use the same concept to achieve other objectives, such as manoeuvring Missy to attack Daleks, putting together memories to save a character, or protecting the Doctor from above.

"*Legacy* was all about collecting characters and covering as much of *Doctor Who* as we could," says Lee. "This time it's about building a platform to tell specific tales, and those tales need to have a gameplay system that people understand. So it starts off with the mechanic that everyone who has played *Legacy* will understand, which is controlling a gem and moving it around. But everything beyond that is entirely new. The goals are not violence-related in the way it was in *Legacy*. How we treat the gem board, and the gems themselves, is very different."

Susan adds: "Our gameplay system has been completely redesigned and re-engineered to support storytelling. That's a fundamental difference, right? Before, we had to shoehorn a story into something that didn't support it."

Infinity is an ambitious concept. If Tiny Rebel and its band of creators get their way, then this could be another form of *Doctor Who* storytelling to sit alongside the audios, comics, novels and TV show. Few game developers have ever been afforded such an opportunity.

"We couldn't have done this four years ago when we started with *Doctor Who Legacy*, because we were just fans from the games industry," concludes Susan. "We didn't know the world at large around *Doctor Who*. But now that we do, and now that we're immersed in it, we can see how friendly it is. Everybody wants to work together. And everyone is a fan. I don't know if there are any other shows you can say that about.

"We're in a whole new place to where we were four years ago. Suddenly, we're known by the *Doctor Who* brand team – they know they can trust us. And they know we can do something legitimate and authentic that *Doctor Who* fans will love." **DWM**

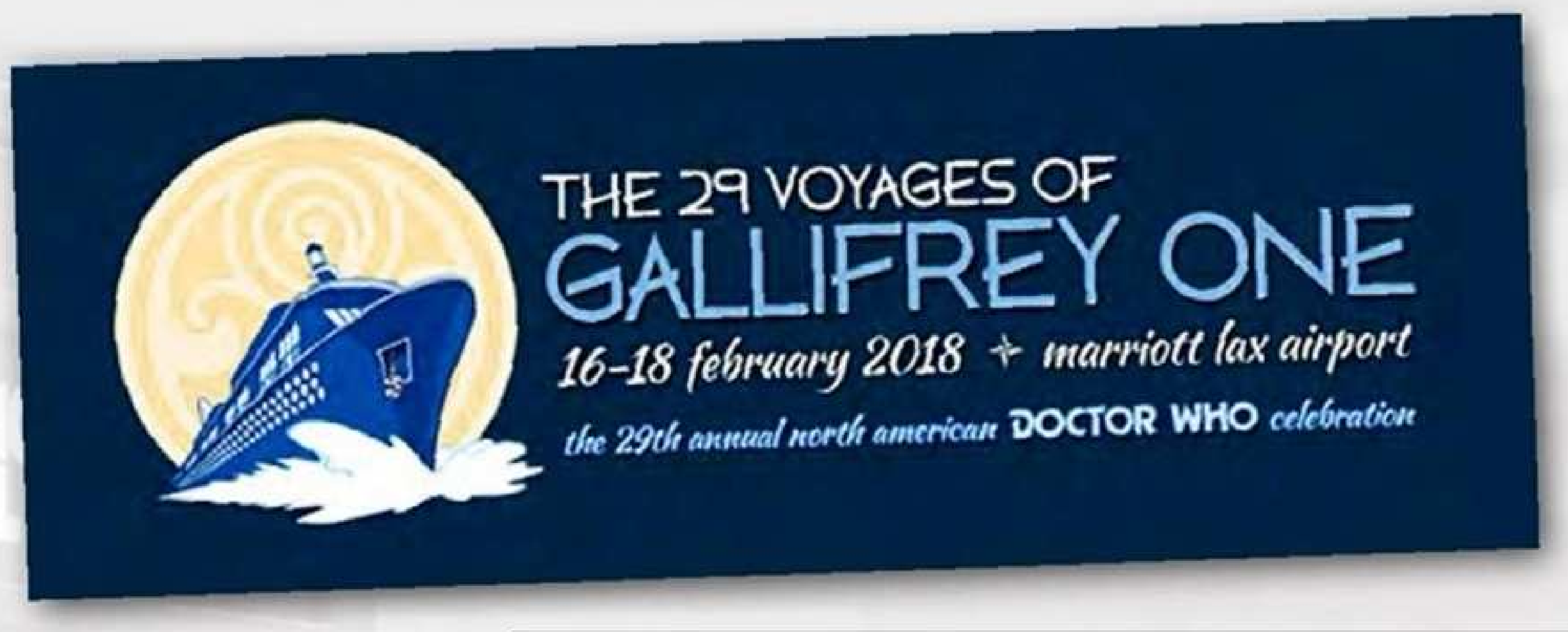
***Doctor Who Infinity* is due to arrive on PC and mobile devices in May.**

Above left: Susan Cummings, the executive producer of *Doctor Who Infinity*.

Above right: Will Missy work with the Doctor, or against him? Art by Mike Collins.

Below: Bella Ramsay is the voice of Freya.

WE ARE FAMILY


THE 29 VOYAGES OF
GALLIFREY ONE
16-18 february 2018 + marriott lax airport
the 29th annual north american DOCTOR WHO celebration

Entry to Los Angeles' Gallifrey One is a hot ticket in the world of *Doctor Who* fandom. So what's the secret of this incredibly successful convention?

Feature by **PAUL SIMPSON**

Top: Cosplaying fans of all ages gather at the Marriott Hotel in Los Angeles for 2018's Gallifrey One. Photo © Monica Duarte.

Above: The 2018 convention was titled The 29 Voyages of Gallifrey One.

Twenty-nine years ago, in 1990, a group of *Doctor Who* fans from the Time Meddlers fan club in Los Angeles had the idea of putting on a convention to celebrate their favourite series. It was enough of a success to justify a second outing for Gallifrey One, and then a third and a fourth... In February 2018, nearly 4,000 fans – plus staff and hundreds of guests – descended on the Marriott hotel near Los Angeles Airport (LAX) for The 29th Voyage of Gallifrey One. They came from all over the world – not just Great Britain and the United States, but New Zealand, Canada, Australia... almost anywhere that *Doctor Who* has been broadcast. And this wasn't the first trip for most of them.

What is it about Gallifrey One that makes people want to come back again and again? Is it the strong line-up that the convention's program director Shaun Lyon is able to present on stage, in association with outside partners such as Showmasters? Is it the multitude of panels that allow fans to discuss any manner of topics, from the serious to the very silly? Or the chance to show off their lovingly recreated costumes? Or is it something more fundamental – that for the fans and professionals who attend, this is a chance to meet up with their *Doctor Who* family?

Across the four days of Gallifrey One, **Doctor Who Magazine** chatted with a wide variety of fans, from those attending for the first time, to those who have been to every single convention since they began. We also spoke to those organising the event behind the scenes, to find out what makes it such a success.

You can feel the excitement from Gallifrey One attendees in the months leading up to the convention. The organising team is justifiably proud of the wide-ranging remit of the convention's website, and there are regular updates, announcing new guests and explaining how things will work once everyone arrives at the LAX Marriott. Those who weren't successful in obtaining tickets when they went on

sale in April 2017 have the chance to get them from those who were but now can't make it. The Facebook page is filled with people making plans to get together – whether it's fans who all hail from the same place, or those interested in knitting or crochet.

Although some people fly in during the week of the convention (particularly guests, who want a chance to acclimatise to the time zone before meeting the fans), many arrive on the Thursday. The shuttle buses from LAX to the Marriott are crammed with attendees, some already in costume. There are slightly bemused looks from those unconnected to the convention as serious discussions fill the air on the merits of composers Dudley Simpson vs Murray Gold, or whether Alpha Centauri really looked the same when the character made its surprise return in 2017's *Empress of Mars*.

The hotel staff are used to this – one of the cleaners tells **DWM** that she looks forward to Gallifrey One "because the people are always so happy". Nowadays, the convention dominates the hotel for the time it runs over Presidents' Day weekend each February. The Marriott has had an internal restructure, changing the lobby area to provide more open space. Television Doctors Sylvester McCoy and David Bradley are two of the headline names for the convention this year, and they wander casually through the lobby, greeting those they recognise from other conventions or previous Gallifrey Ones. Other familiar faces can be found at the bar, chatting with the fans. Some of them are on their third or fourth visit to Gallifrey One, and enjoy catching up with the fans they've met in previous years.

For many, this access to the programme's stars and creators is one of the biggest reasons for coming to Los Angeles. Rick Taylor, a fan from Washington DC at his very first Gallifrey One, is still grinning three days later, as he recalls: "On Thursday night I spent five hours drinking way more wine than I should have, talking with all kinds of *Doctor Who* professionals – gushing about my recent marriage and showing [one of them] my wedding photos. You never know how it's going to go."

It's also something that sets Gallifrey One apart. "I went to conventions in the UK, and what's different at Gallifrey One is that the guests mingle with the crowd," says Tony Kenealy, who runs the guests' green room with his wife Jane. "You →

"I was talking with all kinds of *Doctor Who* professionals... you never know how it's going to go." **RICK TAYLOR**

Above left: Former *Doctor Who* brand manager Edward Russell interviews Steven Moffat and Matt Lucas.
Photo © Christine Mak.

Above right: A fan in the unusual cosplay of a 'TARDIS officer'.
Photo © Angela Salisbury.

Left inset: Convention attendee Rick Taylor.
Photo © Paul Simpson.

Below: Regular Gallifrey attendee Athena Stamos is supported by cosplaying Doctors Brandon Hillock, Chad Edward Lee Evet and Bob Mitsch.
Photo © David Phillips.

Imperial Ballroom
Suites C-E
Meeting Rooms
New Orleans
Saddle Brook
Telephones
Elevators
Meeting Rooms
Atlanta
Boston
PLASTIC
COMES TO TOWN

Above left: Rif Millar cosplays the Master from 1971's *Terror of the Autons*, accompanied by a fellow fan as the Third Doctor. Photo © Angela Salisbury.

Above right: Fans conga out through the lobby on their way to lunch. Photo © Paul Simpson.

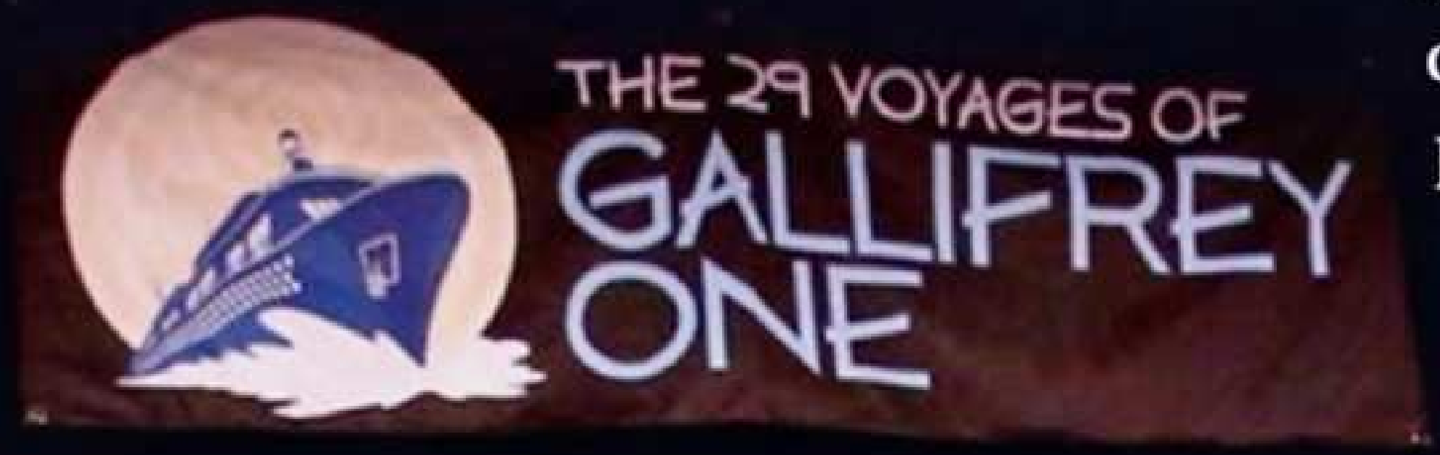
Below: Some of the many guests, including former executive producer Brian Minchin (far left) and director Rachel Talalay (far right). Photo © Christine Mak.

→ sit in the bar and it's a real family atmosphere. We come back every year, and we meet our friends here – people who have come to the convention, people who have worked the convention. I've made friends for life."

Certain rituals have built up over the years at Gallifrey One, such as the In-N-Out burger run early on Thursday evening (a group of fans conga-ing out through the lobby on their way to a local fast-food restaurant) and the 'ice cream social' that allows people to mingle, catch up and meet new friends. But it's on the Friday that the event really kicks in with six separate tracks of programming – it's here that Gallifrey One, like most fan conventions, mostly differs from the events organised by the BBC.

"The official ones were designed to ensure everyone was given the same experience," says former *Doctor Who* brand manager Edward Russell, attending his first Gallifrey One. "The official conventions have very much had an ethos of doing what only the BBC can do – opening up the doors of production to give a genuine insight into how the series is made."

The main hall track is the nearest Gallifrey One gets to this, with every effort made to ensure that every guest appears here at least once during the convention. The key interviews take place here, as well as those panels that have multiple participants – this year includes special panels on the making of 1980s stories *The Greatest Show in the Galaxy* and *Survival*, and a line-up of actors, writers, directors and producers from the 2017 series.



But it's what's going on elsewhere that really sets fan conventions such as Gallifrey One apart. "This is everything that the BBC can't do," says Edward. "It's made from the sensibility of a fan: what they want to talk about, what they want to experience and who they want to meet. It's been a real eye-opener to see what the fans want to enjoy."

The majority of the other rooms are filled with panels, in which industry professionals and attendees from the convention get together on stage to discuss all aspects of *Doctor Who* – as well as other common interests, such as the new series of *Star Trek*. These panels originally came about because in the early days Gallifrey One only had one track involving the guests, so the attendees needed other things to do. But then, some of the guests wanted to be involved in the panels. "A lot of the guests come because they're fans," says Shaun Lyon. "People like [science-fiction writers] David Gerrold and

BURR SHOT FIRST

Barbara Hambly, [comics creators] Marv Wolfman and the late Len Wein, or Javi Grillo-Marxuach from *Lost*. So I started to give them the option of participating in the fan discussion panels. Barbara started embracing the idea and now does cosplay panels.

"I think that's what most of our attendees enjoy: we mix fan and pro," he continues. "They're talking about their experiences with *Doctor Who* and *Doctor Who* fandom and how much the show means to them and how much they've come to celebrate with us."

Author Jenny Colgan, attending her first Gallifrey One, agrees. "I've very much enjoyed the panels. If you're a *Doctor Who* fan there's no limit to how long you can discuss *Doctor Who* – I've really enjoyed the kaffeeklatsches, where you speak to a few fans, and I was the only girl on a panel of 11 people, which was a new experience."

At their best, the panels are fully interactive with the audience. The Restoration Team's Steve Roberts is a regular Gallifrey One guest, and over the years he's found the convention to be a "good opportunity to interact with fans of the DVD range. We always made sure we did a Q and A."

There's almost too much going on simultaneously. As Tonya Andrews, a fan from Houston, points out, "You can't do everything in one visit: there's too much to do and see." Despite everyone's best endeavours, there are always going to be clashes. And if something does go wrong, as inevitably happens in even the best-organised events, it means some people will miss out. This year composer Murray Gold chose the event for his first convention appearance. The presentation unavoidably started late, which meant that those booked for one of the evening receptions – a chance to mingle on a more intimate basis with various stars of the show – had to choose which to attend.

Not everyone wants to go to the panels; others are after the one-on-one moment of an autograph signing, an official photo with the guests, or the chance to look around the dealers' room (which now fills the hall in which the whole convention took place in 2006). But there are those who are very happy just to wander the corridors of the Marriott, dressed as their favourite character, chatting with friends, old and new. It's one element of the convention that has exploded over the past few years – as it has at other *Doctor Who* conventions, and at more general events such as San Diego Comic-Con. Every facet of *Doctor Who* from 1963 to 2018 is on display, and certainly on the Saturday, when the convention is at its height, it does seem as if every other person is in a costume of some sort.

"It's a huge honour when you see someone cosplay a character that I played, who's taken the time to build a costume," says actor Jon Davey. "There are some quite good innovations that the fans come up with – professionals in the industry look at the fans and take from what they're doing."

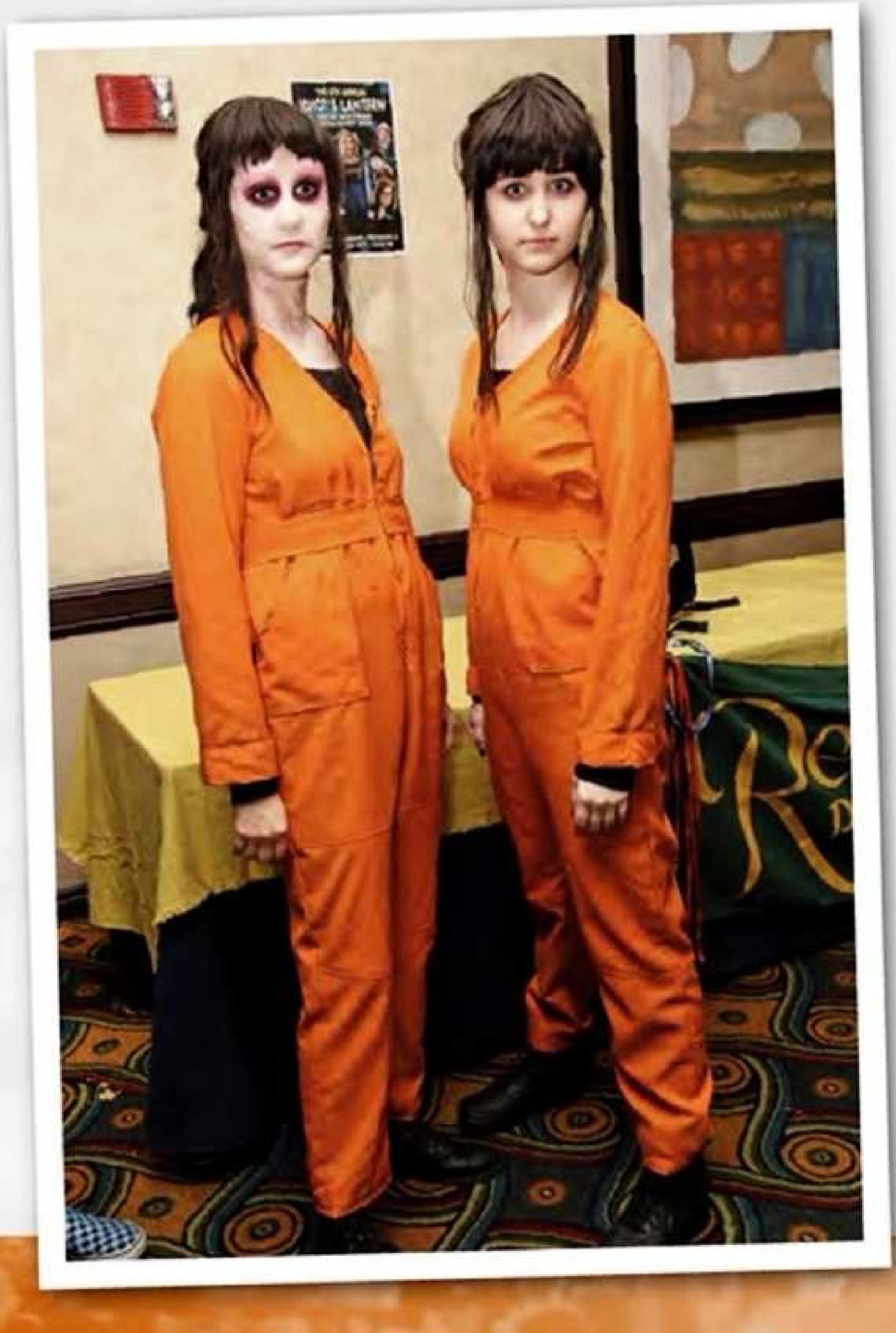
Robert Shearman, who wrote the 2005 episode *Dalek*, is a veteran of multiple Gallifrey Ones. "The quality of what people do now is so remarkable," he says of the cosplayers. "When I was a young fan in the 1980s, going to events like PanoptiCon was kind of a passive →

THE WILDERNESS YEARS

Gallifrey One is the longest-lasting North American fan convention, but it's had its ups and downs. Only 302 people came in 1994, but then the *Doctor Who* TV Movie producer Philip David Segal started to promote it, and novelists and Big Finish contributors started attending. They became "the secondary allure" during the so-called wilderness years, according to Shaun Lyon. When *Doctor Who* started airing on the Sci-Fi Channel numbers began to increase, but Shaun says "it got crazy with Matt Smith". Now Gallifrey One partners with Showmasters, an organisation that can "take the financial risk for us on the larger ticket guests we can't necessarily afford".

This isn't the only convention currently running in the USA – WHOLanta, Con Kasterborous, Regeneration Who and Console Room are all going strong, and Chicago TARDIS has been attracting more than 1,000 fans each Thanksgiving weekend since 2000. Gallifrey One is, however, the only convention to bridge the gap between the early 1990s and today.

> "I've very much enjoyed the panels. If you're a *Doctor Who* fan there's no limit to how long you can discuss *Doctor Who*." **JENNY COLGAN**



Above: Steven Moffat, David Bradley, convention program director Shaun Lyon and Matt Lucas. Photo © Shaun Lyon.

Left inset: Jenny Colgan enjoys her first Gallifrey One. Photo © Paul Simpson.

Far left: Two attendees cosplay Gangers from 2011's *The Rebel Flesh*/*The Almost People*. Photo © Christine Mak.

Left: A cosplayer dresses as the First Doctor. Photo © Christine Mak.

Right: Convention veterans Sylvester McCoy (the Seventh Doctor) and Sophie Aldred (Ace) are interviewed on stage. Photo © Christine Mak.

Right inset: Lee Almodovar and Robbie Bourget are key to the infrastructure of the convention. Photo © Paul Simpson.

Below left: The Gallifrey Waits No More panel. Photo © Christine Mak.

Below right: A fan-made Cybermat patrols a corridor. Photo © Angela Salisbury.

→ experience – you sat in the rooms and watched videos and saw panels. The amount of creativity that you see *Doctor Who* inspire now is breathtaking. One of the reasons I like coming to Gallifrey is to be genuinely impressed by people who are far more creative than I am, who are taking *Doctor Who* and doing something beautiful with it. It's humbling and a real spark."

Jodie Whittaker's casting has clearly been an inspiration, with everyone from small children (one dressed in a coat that must have been twice her height) to adults of all shapes and sizes cosplaying the Thirteenth Doctor. As Iowa-based fan Elizabeth Campbell notes, "This convention is very gender-fluid friendly – Doctor Who has been a male character, which is neither here nor there, but women don't dress as a male Doctor: they take the old Doctors and turn them into a feminine costume, with a shoulder blouse. They make it their own."

> "I'll see someone with a brilliant costume, compliment them and they smile, and it's wonderful." **ROBBIE BOURGET**

Fans Danny and Kayla found that cosplay brought certain unexpected comments. The pair, now at their fourth Gallifrey One, initially came as the Eleventh Doctor's first companions – Amy Pond (in her kissogram outfit) and Rory Williams (dressed as a Roman legionnaire). "When Kayla first asked me to go to Gallifrey One we had only just met," Danny recalls. "We picked a couple to cosplay which we didn't really realise was Rory and Amy's honeymoon outfits until people commented on it. People were saying 'Happy honeymoon', and we'd only been dating for six weeks!"

"Everyone's a Whovian," says Tonya Andrews. "I'm in a wheelchair, but if I needed help with anything, everyone's running to help me. I have tons of people like, 'Can I help you?', 'Let me get that for you', and it's not something that you have in other conventions. I've been to other big conventions and you don't have that friendliness."

This is also what drives the people behind the scenes. Organising the logistics to ensure that everything goes smoothly requires huge amounts of teamwork. Robbie Bourget, the logistics and support services director, has been with Gallifrey One right from the start (as well as watching *Doctor Who* since it began). She finds one of the best ways to deal with the stress is to remind herself why they're all there. "I'll walk down the hallway and see someone with a brilliant costume, compliment them and they smile, and it's wonderful," she explains. For her, the convention doesn't end on the Sunday night – she deals with all the tax issues relating to the charity auction that can extend into April, before starting up again ready for the next year.

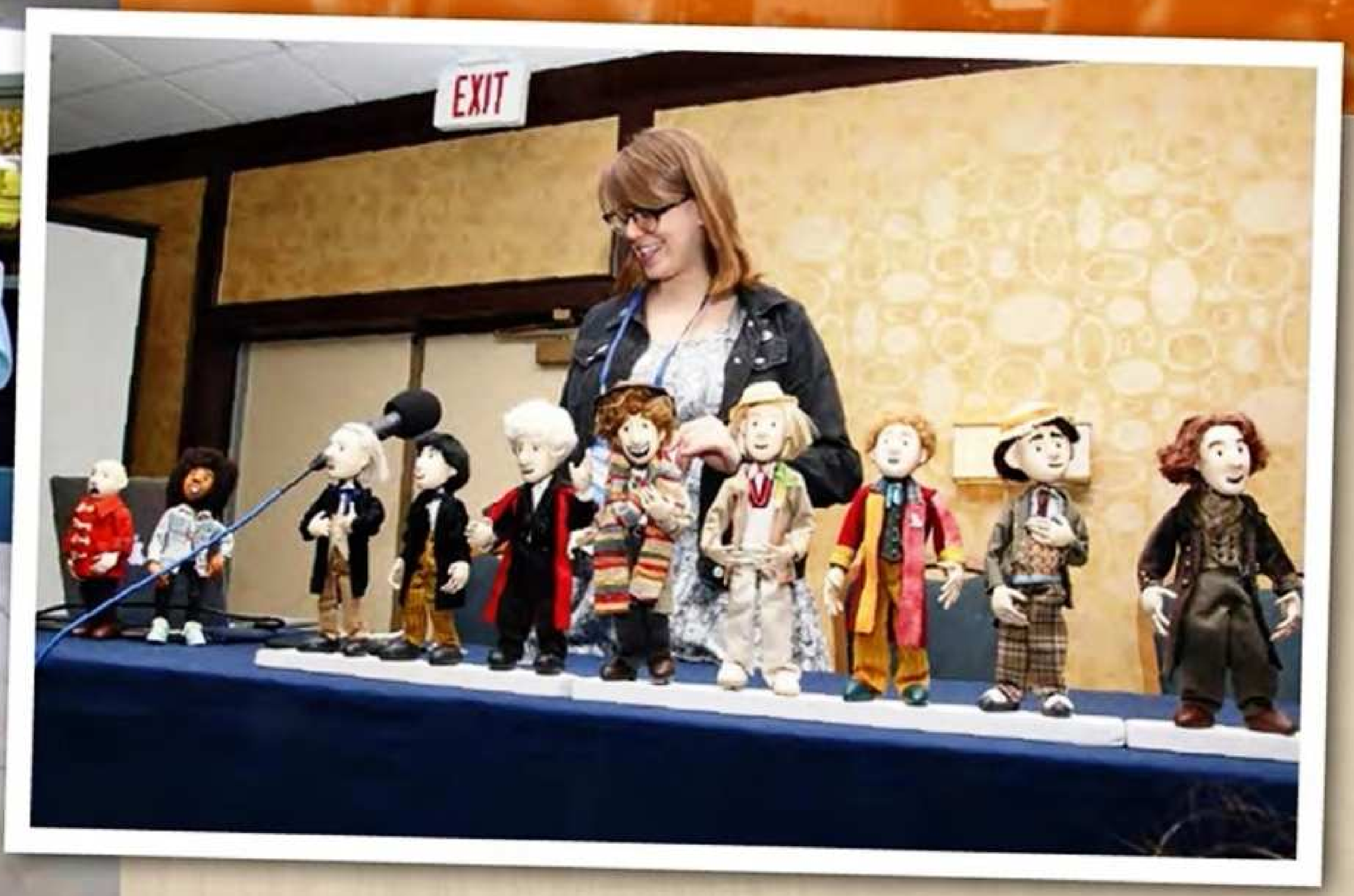
Lee Almodovar, who runs 'UNIT Support Services', otherwise known as USS Gallifrey – or more simply Ops – also only has a couple of months' downtime, but then starts to assemble the team who will deal with everything from crowd control to first aid. During the convention he has between 40 and 70 people working for him, all of whom are volunteers and some of whom will have paid to attend. "The first time [volunteering] there's a staff rate," he explains. "Once we prove that we're dedicated to the convention, and as long as we continue to keep the promise and come back to work, we're comped [given

GALLIFREY WAITS **NO MORE**

One of the most powerful panels took place towards the end of the convention, witnessed by an audience of more than 1,500. Fifteen female guests took to the stage for Gallifrey Waits No More, with a number of them relating disturbing stories of prejudice and harassment. The description of these experiences, some of which dated back to the 1960s, had a profound effect on many of those watching.

Big Finish writer Matt Fitton was among those who were dismayed by what they heard. "What began as a discussion about the treatment of gender in the industry became something incredibly powerful and humbling," he recalls. "As each guest shared experiences of appalling treatment, buried hurt and fear of speaking out, the shock became tangible across the whole room – as did the sense of support, anger, and resolve to do something about this."

A full account can be read at: *tinyurl.com/GallyWomen*



complimentary tickets] every year."

Many of his colleagues are like him: people who've attended and then decided to get involved. "I found out when I was bored, that I could volunteer. I ended up in the operations department and five years later I took it over," he recalls. Dan Murphy has attended Gallifrey One since 1996, but only started volunteering four years ago. "I did con operations, I DJ'd one of the dances a few years ago and I'm a judge for the masquerade," he says. Some just volunteer for part of the convention: 'Scooty', who's at the convention with three other friends dressed as the new paradigm Daleks, volunteered as part of the ops department this year, and loves all aspects.

"People may worry that they won't fit in," says Robbie Bourget. "The reality is: come try out. If you don't work some place you can try someplace else; if you find no place that you enjoy and enjoys you, okay. If you don't try you'll never know. Some roles are purely during the convention. Every role is different – some are just here, some are just before, and there are bits and pieces year long."

"It's a passion for us," adds Lee Almodovar. "We spend so much of our own volunteer time away from the convention, planning the convention. I'm recruiting new people all year round so I can keep up my staff."

For Shaun Lyon, convention co-founder and its public face, this has been a preoccupation for nearly three decades. "I was 19 years old when we started this. I just turned 48. This has been the centre of my entire adult life. There are three things in my life that are really important to me – my friends, my family and this convention. It's given me a sense of purpose, it's given me a chance to explore my creative side and to meet amazing people. Most of the friends I have are because of this silly show and this silly convention and I just love it. "I start with invitations to guests which go out early; I do all the social media, the website, the email responses. After our hotel sales are done in May I do tend to relax a bit, but I'm still answering emails, working with guests and promoters. For the rest of the group it picks up in the fall or closer to the convention."

"People have been doing this for more than half of their lives and that's a major achievement for any convention," says Tony Kenealy. "Conventions come and go but Gallifrey One just stays. I think it's at the top of its game at the moment; it's got bigger and better every year, but still maintained the little convention atmosphere to it. I go to San Diego Comic-Con every year, but that's a big commercial engine; Gallifrey still feels like a mom and pop organisation. It's just fun."

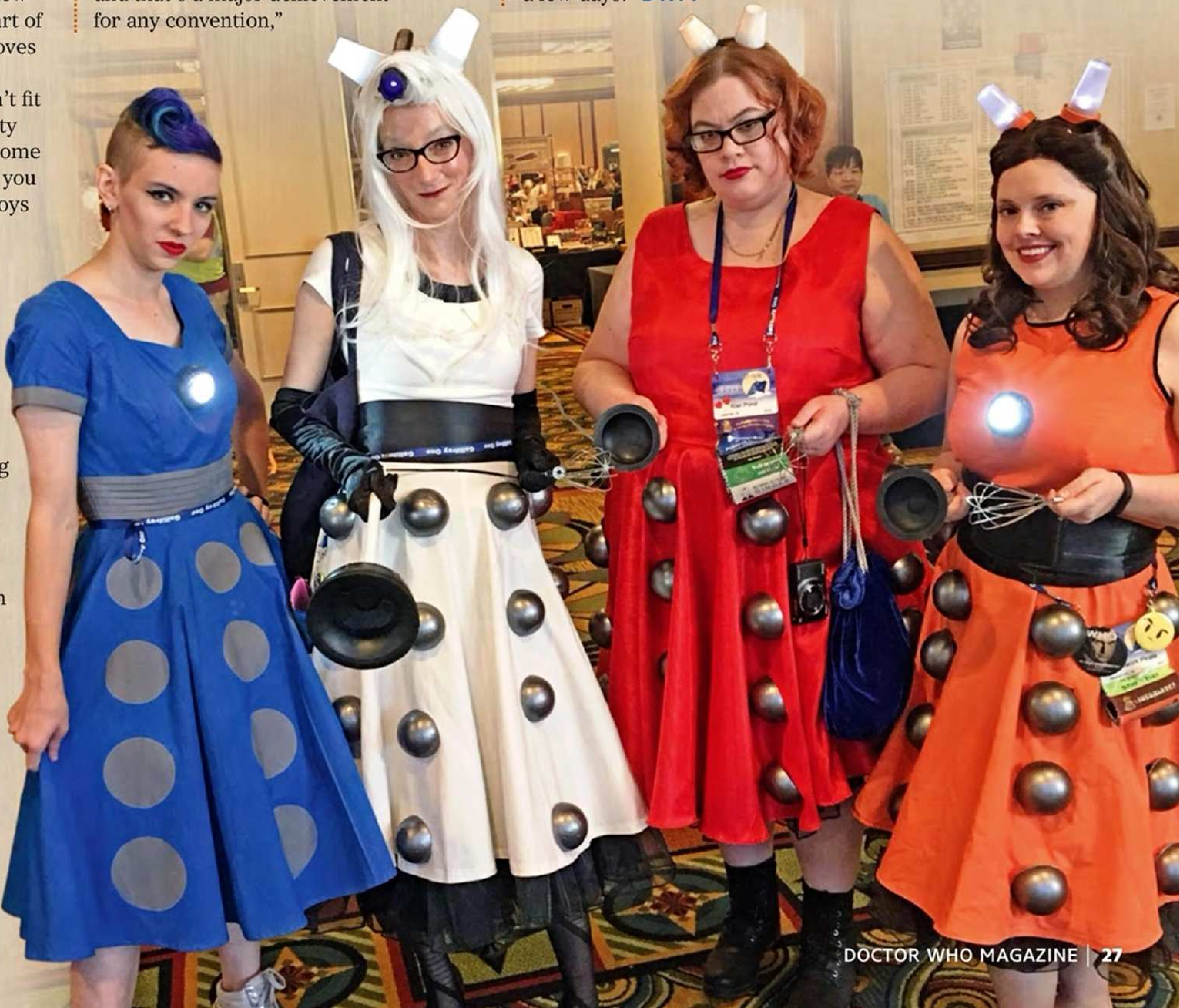
The last word goes to Ian McCann, a fan who eventually got to Gallifrey One in 2017 after nearly 20 years. "To fans in this country, and indeed around the world, it's the big con for *Doctor Who*. It's the biggest and some say the best. Every fan should do it at least once. A lot of people come and are then lifelong attendees. It's a family atmosphere – you come here to enjoy yourself and get away from life for a few days." **DWM**

Above left: A group of Bill Potts cosplayers. Photo © Christine Mak.

Above right: Alisa Stern, the artist behind internet sensation Doctor Puppet, with some of her creations. Photo © Christine Mak.

Left inset: Dan Murphy, a Gallifrey One attendee since 1996. Photo © Paul Simpson.

Below: Scooty (left) and her friends cosplay some familiar foes from 2010's *Victory of the Daleks*. Photo © Paul Simpson.



OUT OF THE TARDIS

Jon Culshaw

Doctor Who Magazine's TARDIS tin contains 120 tantalising, taxing and trivial questions. Each interviewee must answer a random selection...

Interview by **EMILY COOK**

Tucked away inside a townhouse in Soho, **Doctor Who Magazine** waits to meet impressionist extraordinaire Jon Culshaw. It's freezing outside, but our room is warmed by a roaring log fire. "Sorry I'm late," says Jon, brushing the snowflakes off his coat as he enters.

Although best known to *Doctor Who* fans for his impressive impersonation of Tom Baker on shows such as *Dead Ringers*, it's the voice of Jon Pertwee we hear first today. "It's slightly jammed," says Jon, as he wrestles with the lid of our TARDIS tin – but close your eyes and you'd swear the Third Doctor was in the room.

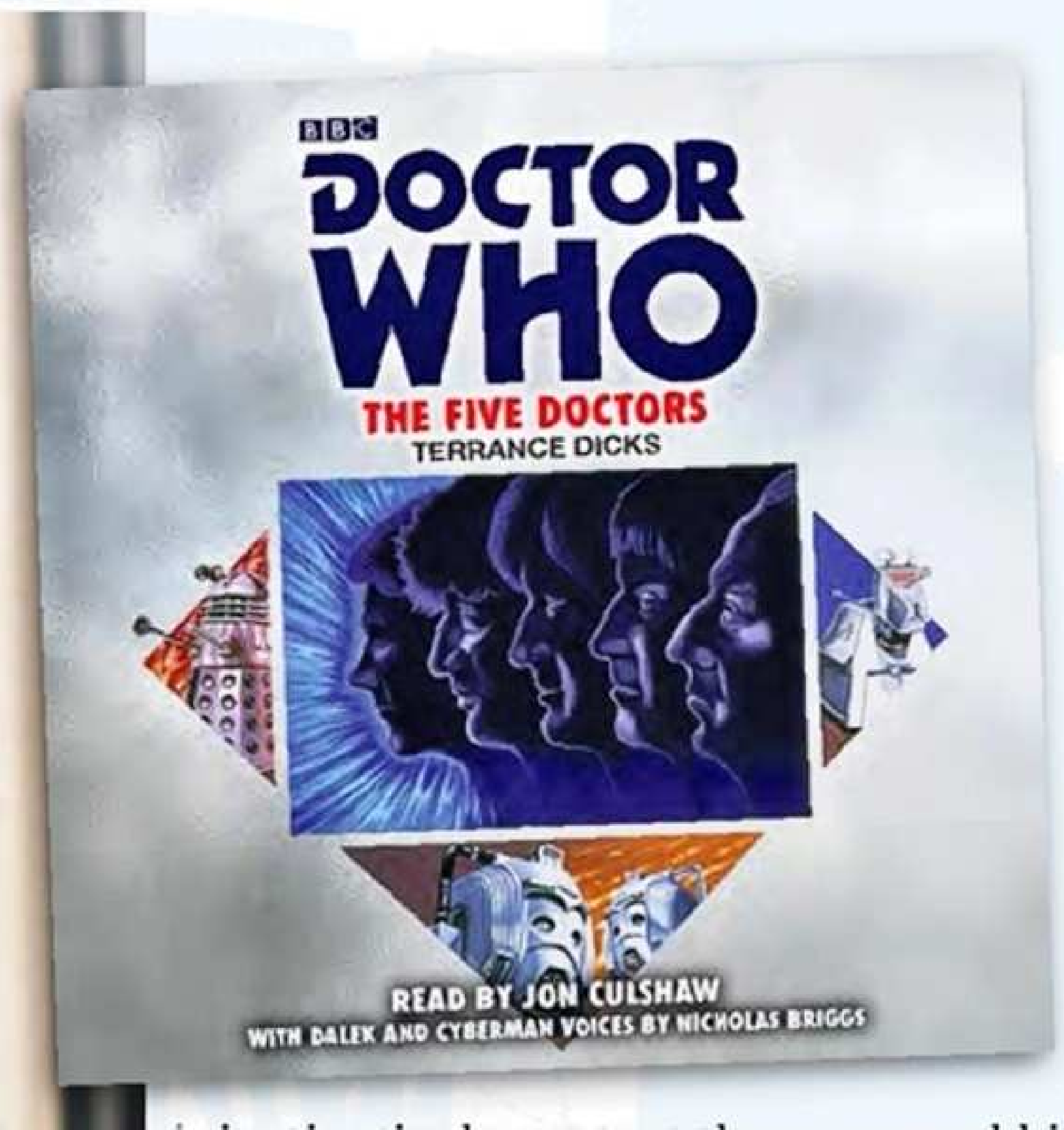
Lid successfully removed, Jon is looking forward to the first question when our afternoon tea arrives. "Let's leave it to brew for a bit," he says in his natural accent. "Make it the Lancashire way: good and strong," Tea brewing, Jon dips into the tin...

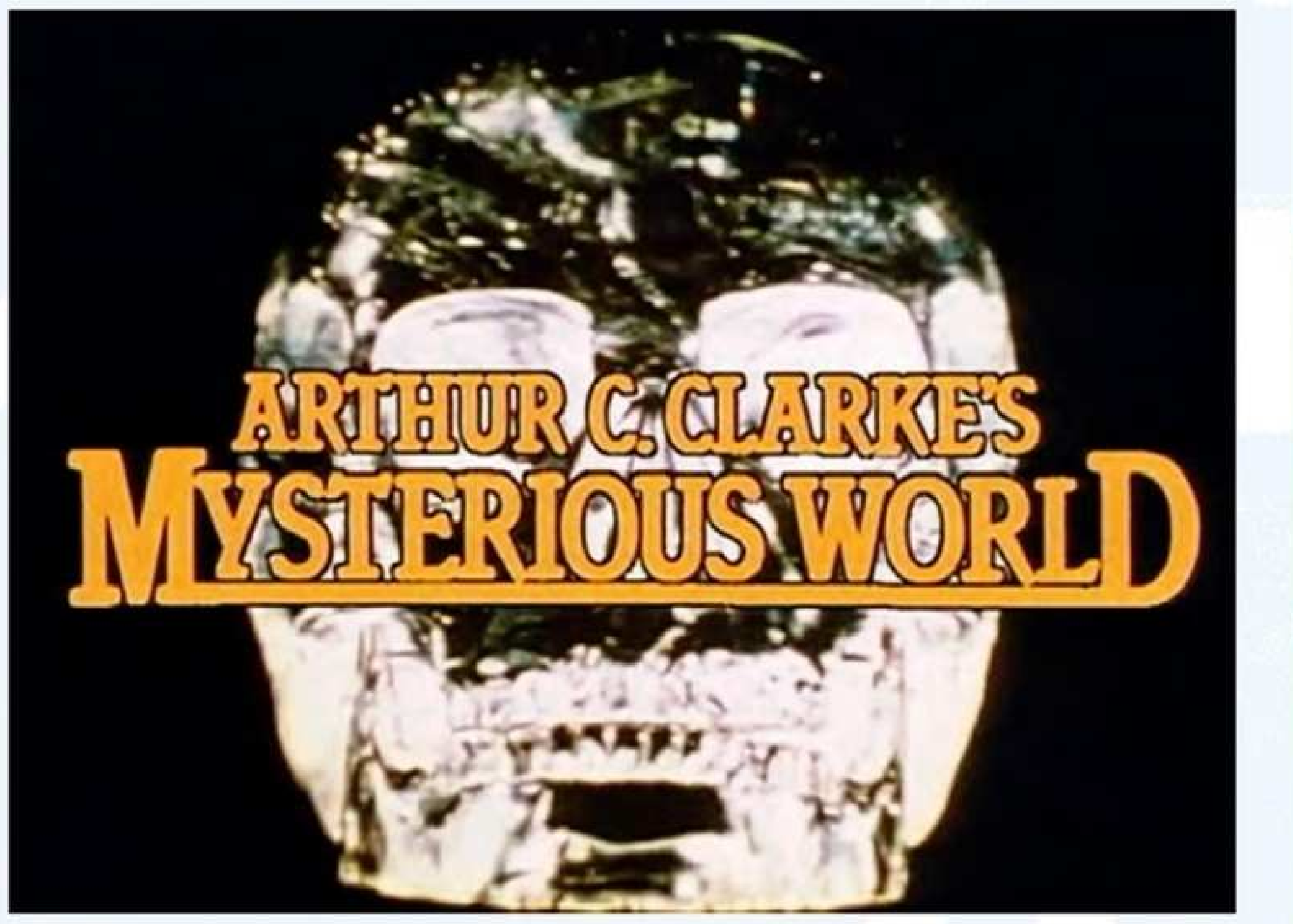
What's your first memory?

I can remember sitting in my highchair as a baby. My memory of it is that I enjoyed the height – I liked being taller than I usually was. I found it comfortable. And people would bring you food! I can also remember watching some of the early Apollo landings aged one. ***From your highchair?*** I think I'd been promoted to the settee by that time. I can remember my parents making me watch the Apollo landings at this late hour and a sense of them keeping me there as if to say, 'Watch this, it's important.' The surface of the Moon looked a bit like... porridge. It reminded me of the Clangers, and yet it was real.

What skill or talent would you like to possess?

I'd love to be able to play the piano. It's so magnificent when somebody sits behind a piano and away they go. This amazing sound emerges. ***A talent you obviously do possess is impersonation. Where did that come from?*** One afternoon when I was off school unwell, I caught a repeat showing of that month's





> **I remember watching *The Mike Yarwood Show* and thinking he was such a wizard.**

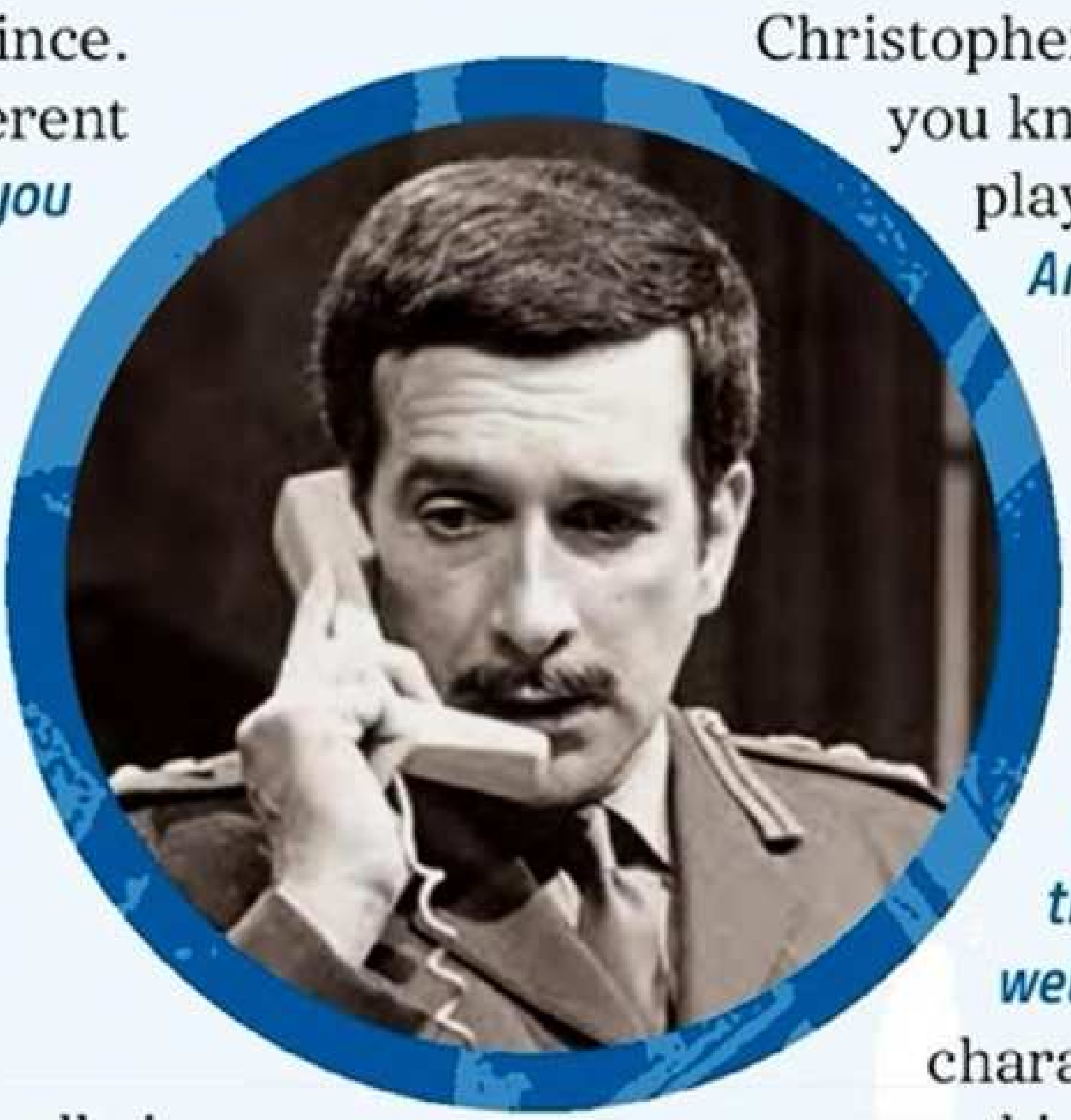
The Sky at Night. [Cue Patrick Moore impersonation] There was Patrick Moore, the very, very famous amateur astronomer, talking this way, very, very quickly, one eye open more than the other, speaking about lunar eclipses and quasars. [Back to Jon's voice] And he was *so* fascinating and so eccentric and unusual, and just such a striking character that I immediately began to copy his voice – and also developed an interest in astronomy as well! Later that week, I watched *The Mike Yarwood Show* for the first time – that classic impressionist of the 1970s and early 80s – and thought he was such a wizard, a genius... the first big-time TV impressionist. He's a great friend now, Mike Yarwood.

What is your earliest memory of *Doctor Who*?

I've been a fan for as long as I can remember. My first memories were of the Jon Pertwee era – *The Dæmons* [1971] and that little gargoyle, Bok. As a three-year-old lad, I was *really* spooked by the whole Gothic setting. But the great strength of Jon Pertwee's Doctor was how he would swoop in very heroically, assess the situation in a second and instinctively protect those around him. He was very paternal. He reminded me of my own dad in many ways. They would have been the same age – both born in 1919 – and my dad had a similar look to Jon Pertwee. I've been hooked on *Doctor Who* ever since.

I've loved following all its different chapters, it's fascinating. ***Can you do impressions of all the Doctors?*** A number of them. I did the audiobook of *The Five Doctors* a few months ago... [Third Doctor impression] Of course with Jon Pertwee you've got that lovely sharp resonance.

I've reversed the polarity! [Back to his own voice] The era of Patrick Troughton that I latch onto vocally is *The Five Doctors* [1983] where he'd say, [Second Doctor impression] "Ooooh dear. Ooooh dear." And that lovely relationship he had with the Brigadier. I love Nick Courtney's voice – it's so reassuring. [Brigadier impression] "You attract trouble Doctor, you always did." [First Doctor impression] And yes, William Hartnell, mmm yes, mmm. One day, I shall get back. [Ninth Doctor impression] Whereas with Christopher Eccleston, I love the *force*, you know, that he would have, playing it so totally different.



And you do a brilliant Tom Baker... [Fourth Doctor impression] Oh *yes*, I forgot about that. Yes, it's so interesting how the voice changes over time a little, but still with that wonderful velvety BOOM. ***Do you consciously take on the character's mannerisms as well as their voice?*** You see the character in your mind's eye and everything follows on. Certainly with Jon Pertwee your body language becomes a little more elegant. And you can't take the voice of Tom on without a very wide-eyed expression, which is really rather marvellous. With William Hartnell you hold your lapels. ***Even if you haven't got any...*** Yes! [laughs] I'm holding lapels that I don't have! ***Are you going to attempt Jodie Whittaker's Doctor?*** I've heard [impressionist] Debra Stephenson already and how she's taking that on. It'll be wonderful to play against.

Shall we pour the tea now? Ah, here's another question. I love not knowing what's going to come out...

Do you believe it can rain fish?

It has done, hasn't it? One of my other favourite programmes as a lad was *Arthur C Clarke's Mysterious World* where they used to investigate mysteries of this type. There was a feature about raining fish – where they'd possibly come from, whether they'd been drawn up by a cyclone from some nearby pond – and other things that had rained from the sky, like frogs and hazelnuts. So yes, I believe it has rained fish. →

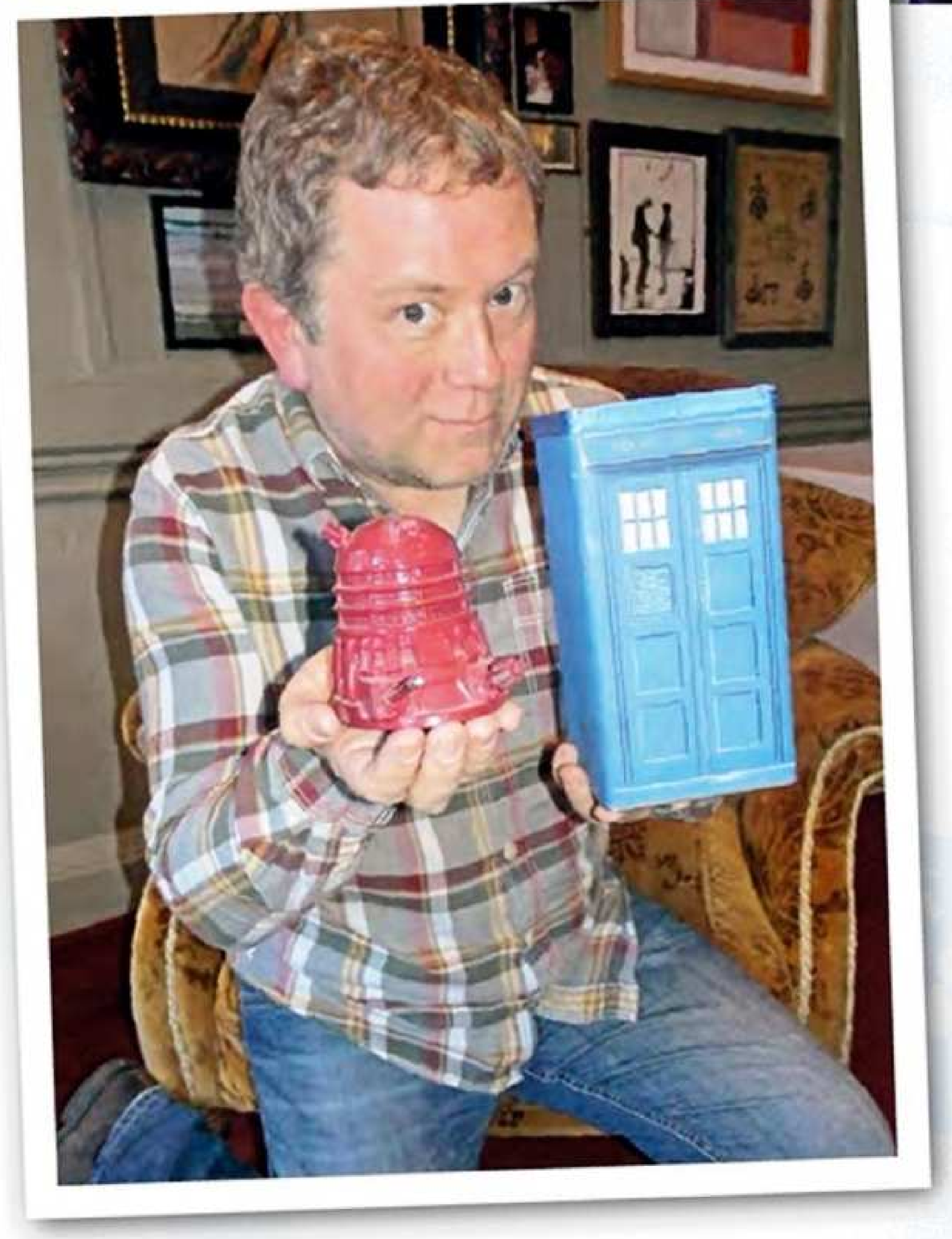
Opposite page: Jon Culshaw as the Fourth Doctor.

Top left: Impressionist Mike Yarwood.

Top centre: Jon narrated *The Five Doctors* audiobook.

Top right: *Arthur C Clarke's Mysterious World.*

Above inset: The Brigadier (Nicholas Courtney) in *The Mind of Evil* (1971).



[Jackie Mason impression] His act went on for a long time. He didn't wanna stop, he didn't wanna stop. [Back to Jon's voice] They were flashing messages on the screens saying, "You must wrap up now," but he didn't, he carried on. Apparently Prince Philip found this hilarious!

Who should be the president of Britain if the country were declared a republic?

Sir David Attenborough. When he speaks, rightly, people believe it. [David Attenborough impression] Let's just get beyond the short-sighted politics and let's make sure that we face the issues with the level of intelligence which they should be afforded. The entire future of life on Earth now really does depend on us. [Back to Jon's voice] I need a slurp of tea after that. And now let's see, let's put together the cabinet. I think Professor Brain Cox can be chancellor. He'd know what scientific projects to fund and he'd [Brian Cox impression] really step up the space exploration.

> **Sylvester McCoy and I often go for a curry on a Monday night.**

How many times a day do you check your phone?

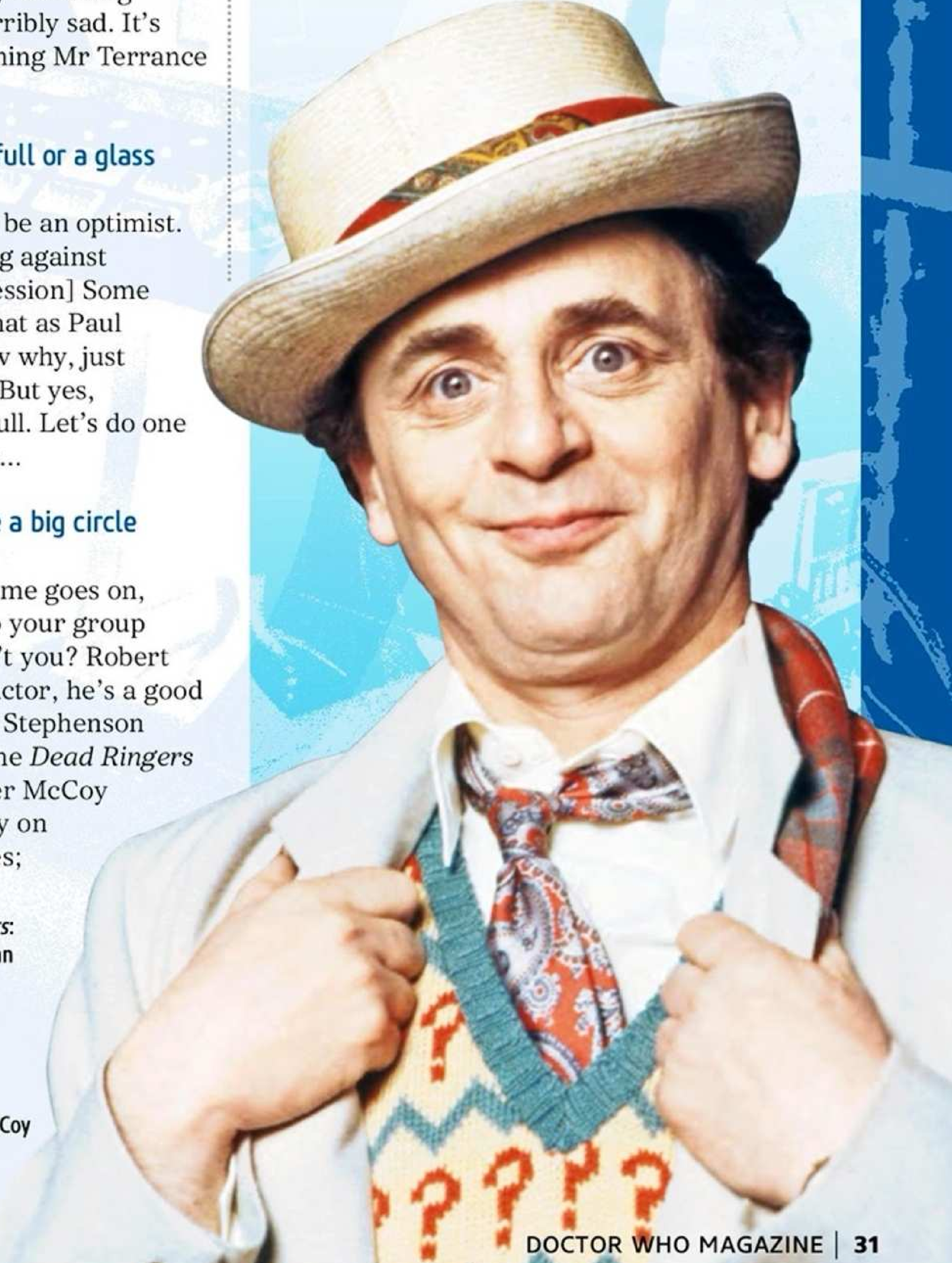
I've temporarily lost my phone and I'm finding it very refreshing to live without it. You can become addicted to information. As you walk around cities now, the proportion of people who are just dead-eyed looking into their phones… I find it terribly sad. It's dehumanising. It's like something Mr Terrance Dicks would have written.

What do you see: a glass half full or a glass half empty?

Always half full. You've got to be an optimist. To be a pessimist is like betting against yourself. [Paul O'Grady impression] Some might say I'm deluded. Said that as Paul O'Grady, I don't know why, just seemed to suit it. But yes, definitely half full. Let's do one more for luck…

Do you have a big circle of friends?

I think as time goes on, you stick to your group of pals, don't you? Robert Powell, the actor, he's a good friend; Debra Stephenson and Bill Dare, the *Dead Ringers* producer; Sylvester McCoy (we often go for a curry on a Monday night); Chris Moyles; Peter Laurence and Dr Paul Abel, the astronomers. With Paul, there are times when we just talk in *Doctor Who* words, usually phrases from *The Five Doctors* or *The Time Warrior* [1973-74]. Jake Dudman's a great pal. I think he's a real talent. ***We had an interview with Jake in DWM 523 and he mentioned that you're working on another project together…*** Yes, we want to do a follow-up to [their 2013 *Day of the Doctor* parody video] *The Great Curator*, an act two. We needed to have Doctors Ten and Three in there as well. So we're trying to come up with a 'what happens next'. ***Great idea!*** We'll make it happen then. **DWM**



Top left: The cast of Radio 4's *Dead Ringers*: Lewis MacLeod, Debra Stephenson, Jon, Jan Ravens and Duncan Wisbey.

Top right: Jacob Dudman with Jon in *The Great Curator*.

Above inset: Sir David Attenborough.

Right: Jon's curry companion Sylvester McCoy as the Seventh Doctor.

OUT OF THE TARDIS Jon Culshaw

→ What is your worst habit?

Being late. Usually I end up being 15 minutes late and come bounding in full of apologies. Life would be so much smoother if I didn't do that. *Why not leave 15 minutes before the time you actually need to leave?* Well exactly! I always have every good intention of doing that and fail *every* time – it drives me mad.

What's the most expensive luxury item you've ever bought?

This quite expensive watch – it's a Rolex. I was going on holiday and I missed the flight, so it meant a bit of time in the Duty Free shop. *Were you 15 minutes late?* [Laughs] Probably was, you know! The traffic held me up but had I set off at a better time then I might have got away with it. *How expensive was the watch?* It was about four-and-a-half thousand quid – [Harry Enfield impression] don't tell anybody though, don't tell anybody.

Next question. This is how Jeremy Paxman and John Humphries should do interviews. In fact, let's see how John would sound asking this: [John Humphries impression]

Right, okay, who or what has been your greatest inspiration?

Probably Patrick Moore, after that interview on *The Sky at Night*, because it started so much for me. I worked on a few episodes of *The Sky at Night* and in Sir Patrick's study there was a very polished silver cross with a ribbon above it and he said, [Patrick Moore impression] "That cross there, what do you think that's for?" There it was below his BAFTA certificate and his Freedom of Chichester and his knighthood certificate. We thought, 'My gosh, is this some sort of military honour?' [Patrick Moore impression] "No, no, it came out of a Christmas cracker."

What was your first job?

When I was 16 I worked washing cars in a garage called Park Motors in Ormskirk in Lancashire. This would have been in the Colin Baker era of *Doctor Who* – we fans measure our lives by who was the Doctor. It was inspiring because I'd be washing the cars and I'd listen to Radio 1 or Radio City, Red Rose Radio, and think, 'I want to do what they're doing.' Radio seemed very interesting. Plus you can only put up with the aroma of [scratch remover] T-Cut for so long. *So did you leave car washing to get a job working in radio?* There were a few other false starts. I had a job as a waiter – lasted 20 minutes. My first shift was on a Saturday night. The head waiter was called Fabrice, and he said [Spanish accent], "Here's how you carry four plate: first-a plate here, second plate here, third-a plate here, carry the fourth-a plate with this hand." This was too advanced for me. I loaded up this food, like Manuel from *Fawlty Towers*, and by the time I'd got to the lady who'd ordered it, the heat of the hot mash and gravy was burning into my arm and I dropped the lot. It landed in her handbag and went all over her passport! But this lady was so kind. She was from Canada and she said, [Canadian accent] "Don't worry honey, the passport was nearly expired and I *hated* the photo."

Who sent you your first Valentine's card?

I think it was a girlfriend when I was in my late teens, when I'd first left home and was working on the radio in Yorkshire on a station called Pennine Radio. She sent me one of those big, huge cards. It was about as big as a miniature fridge! I think I sent a normal-sized one. *Which looked tiny in comparison?* Yes! It orbited around the main card.

Have you ever seen a ghost?

What a wonderful question! I've got a bit of a chill. I'm sure there's something going on, but we just haven't explained what it is yet. If you were to try to explain Wi-Fi or a fax machine to Henry the Eighth, that would be utterly paranormal. Around us right now, invisible to us, there's a signal of Radio 4, somebody's text message going here and there. And our remembering things is just electrical impulses. Maybe that can exist in some other form that we can't measure yet. It certainly creates a wonderful atmosphere, thinking of ghosts and things.

Which day of your life would you most like to relive?

It'd be quite nice to go back to 2001 when I did my first Royal Variety Show. I'd savour it a bit more. I remember the absolute terror of doing it, but it was wonderful terror. *What other acts were performing that year?* There was Elton John, Cilla Black, Al Murray (we shared a dressing room), Jackie Mason the comedian.

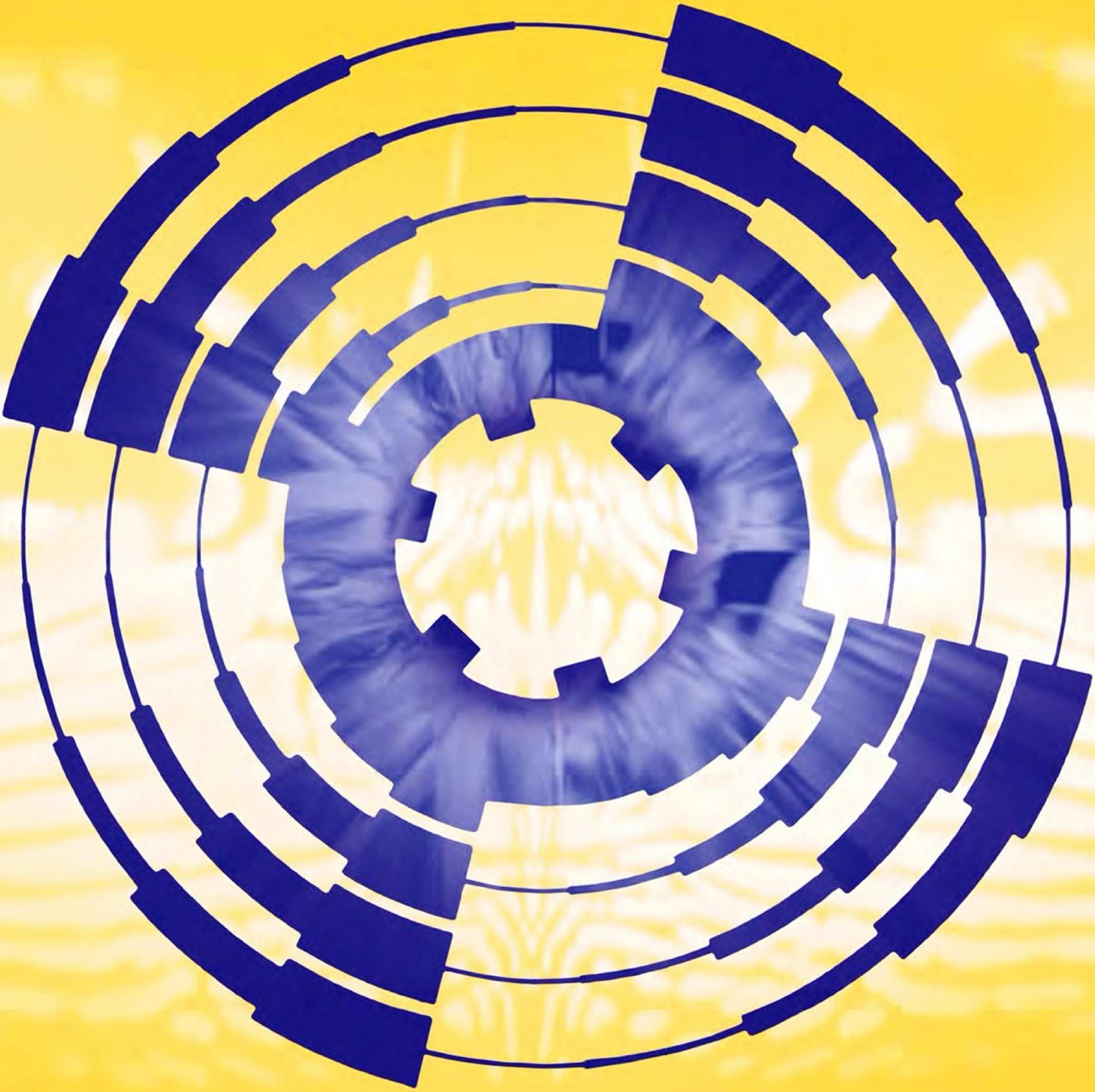
Top inset: Prince Philip saw Jon perform in 2001.

Right: Astronomer Patrick Moore, Jon's greatest inspiration.

RESL mania

This year's Record Store Day includes soundtrack releases of several classic stories, but long before this annual institution *Doctor Who* vinyl had a home at the fondly remembered BBC Records & Tapes...

Feature by **TIM WORTHINGTON**



BBC
RADIO ENTERPRISES
BBC Radiophonic Music

Between 1967 and 1991, BBC Records & Tapes released the strangest assortment of music you've ever heard. In the days before home video, the label issued hundreds of albums and singles of theme tunes, radio shows, sound effects and much more besides, featuring everything from the cast of sitcom *Hi-De-Hi!* to the sound of someone hitting a telephone. Hardly any of them had any correlation to what came before or after, but that's what makes the label so fascinating; it's a snapshot of what was actually popular with – or at least inescapable for – viewers and listeners. *Doctor Who* played a huge part in its story, and a generation of fans still get nostalgic at the mention of its name.

Initially known as BBC Radio Enterprises – it became BBC Records & Tapes in 1972 – the label didn't have much of an eye on commercial success at first. Frequently baffling, the earliest releases came in generic sleeves and included such toe-tappers as *Railways in Aspic* and *Gandhi: Man on Trial*. Although the very first album captured a Third Programme talk by Sir Bernard Lovell, pioneering astrophysicist and the inspiration for a certain Professor Quatermass, there was little in the early output that would appeal to *Doctor Who* fans – apart from 1968's *BBC Radiophonic Music* (REC 25M – in those days the mysterious catalogue numbers simply related to the price tag of each record). This was a compilation of material by Delia Derbyshire, David Cain and John Baker of the BBC Radiophonic Workshop. Delia's tracks *Blue Veils and Golden Sands* and *The Delian Mode* would be reused in the 1970 *Doctor Who* story *Inferno*. Also featured was *ZiwzihZiwzih OO-OO-OO*, a 'robot hymn' by Delia from *The Prophet*, a 1967 episode of BBC2's sci-fi anthology *Out of the Unknown*; the robot costumes would reappear in *The Mind Robber* (1968).

Roy Tempest took over running BBC Records & Tapes in 1973. He was recruited from Phillips, where he'd overseen the release of some BBC themes as singles. Roy was briefed to make the eccentric output more marketable, and within months of his arrival the theme from *Whatever Happened to the Likely Lads?* gave the label its first hit. The next single, RESL 11, was released later in 1973, and this was the *Doctor Who* theme. Although Delia Derbyshire's original recording had been issued as a single by Decca in 1964, this new stereo mix incorporated the cliffhanger 'sting' and Brian Hodgson's TARDIS effect, sounding closer to what was heard on screen at the time. Issued in a picture sleeve, it didn't follow *The Likely Lads* into the hit parade, but it sold well; the single was repressed at least five times, ultimately appearing with a new sleeve – based on the latest opening titles – in 1976.

RESL 13 featured the theme from *Moonbase 3*, a 1973 sci-fi drama created by *Doctor Who*'s Barry Letts and Terrance Dicks. The eerie and dramatic piece was created by two names well known to *Doctor Who* fans – composer Dudley Simpson and the Radiophonic Workshop's Dick Mills. For the b-side, Dick raided the Workshop's archive to create *The World of Doctor Who*, a sound collage built up from percussive loops, effects from *Planet of the Daleks* (1973) and Simpson's music from *The Mind of Evil* (1971), including the celebrated 'Master Theme'. This was the first time that incidental music from the series had been made available, and in many ways these two singles were the first proper *Doctor Who* records.

Initially known as BBC Radio Enterprises, the label didn't have much of an eye on commercial success at first.

BBC
records
The best of BBCTV & Radio
45 R.P.M.
BBC RESL 13
STEREO
SIDE 1
MOONBASE 3
(Theme music of the BBC TV series)
Composed by Dudley Simpson
Realised by Dick Mills, BBC Radiophonic Workshop
Published by Lincoln Music
Duration: 2'32"
Made and printed in England
MCPS
BBC ENTERPRISES LONDON ENGLAND

Doctor Who
BBC records
The best of BBCTV & Radio
POLICE BOX
Stereo version of T.V. music

Roy Tempest left in 1976 and was replaced by his colleague Alan Bilyard. Alan had to contend with interference from higher up in the BBC – which he wryly notes accounted for albums of bagpipe music and singing girl guides – but felt there was potential to reach a wider audience. Speaking to BBC Music in 2017, he recalled, "I thought there were lots of opportunities I could bring to the table, like releasing more music from kids' programmes – mums would watch those, find out there was a record available and wham – that was it!" One of his ideas was a series of compilations →

Top: The compilation *BBC Radiophonic Music* was first released in 1968.

Above left: The label of RESL 13, the theme to *Moonbase 3*.

Above right: 1973's RESL 11 was a reissue of the *Doctor Who* theme.

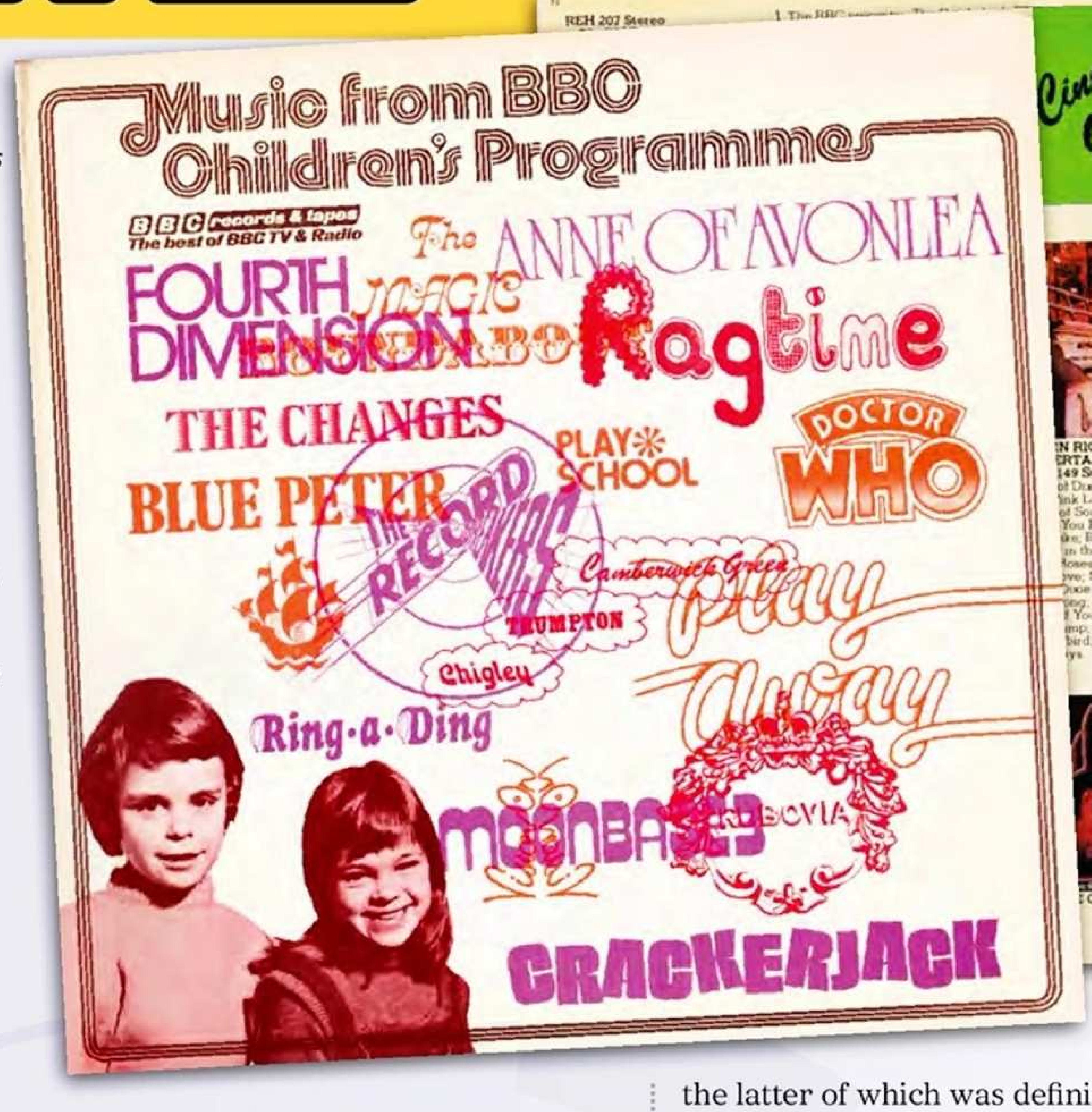
Left: Jamie (Frazer Hines) and Zoe (Wendy Padbury) are menaced by White Robots in *The Mind Robber* (1968). The robot costumes had previously appeared in the 1967 *Out of the Unknown* episode *The Prophet*, music from which appeared on the *Radiophonic* album.

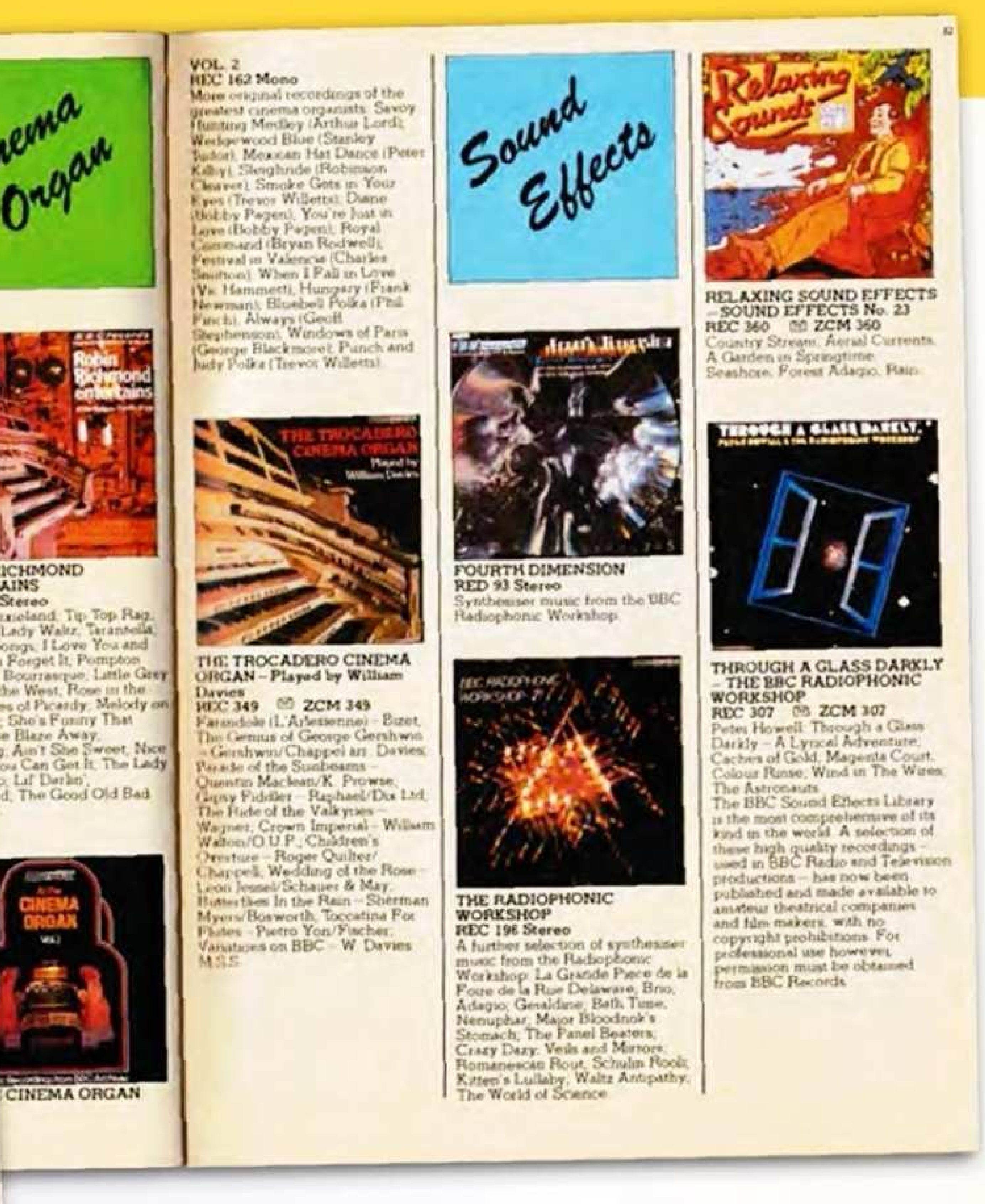
Right: REH 214 was *Music from BBC Children's Programmes* (1976).

Far right: Pages from the 1979 BBC Records & Tapes catalogue, showing some of the many titles available at the time.

Bottom left: Paddy Kingsland in 1974, and his album *Fourth Dimension*, which was released in the same year.

Bottom right: Peter Howell in the early 1980s; his album *Through a Glass Darkly* was released in 1978.




Cinema Organ

VOL. 2
REC 162 Mono
More original recordings of the greatest cinema organists: Savoy Hunting Medley (Arthur Lord); Wedgewood Blue (Stanley Tudor); Mexican Hat Dance (Peter Kilby); Sleighride (Robinson Cleaver); Smoke Gets in Your Eyes (Trevor Willetts); Diane (Bobby Pagen); You're Just in Love (Bobby Pagen); Royal Command (Bryan Rodwell); Festival in Valencia (Charles Smitton); When I Fall in Love (Vic Hammett); Hungary (Frank Newman); Bluebell Polka (Phil Finch); Always (Geoff Stephenson); Windows of Paris (George Blackmore); Punch and Judy Polka (Trevor Willetts).

THE TROCADERO CINEMA ORGAN – Played by William Davies
REC 349 ZCM 349
Farandole (L'Arlesienne) – Bizet; The Genius of George Gershwin – Gershwin/Chappell arr. Davies; Parade of the Sunbeams – Quentin Maclean/K. Prowse; Gipsy Fiddler – Raphael/Dix Ltd; The Ride of the Valkyries – Wagner; Crown Imperial – William Walton/O.U.P.; Children's Overture – Roger Quilter/Chappell; Wedding of the Rose – Leon Jessel/Schauer & May; Butterflies In the Rain – Sherman Myers/Bosworth; Toccatina For Flutes – Pietro Yon/Fischer; Variations on BBC – W. Davies M.S.S.

Sound Effects

FOURTH DIMENSION
RED 93 Stereo
Synthesiser music from the BBC Radiophonic Workshop.

THE RADIOPHONIC WORKSHOP
REC 196 Stereo
A further selection of synthesiser music from the Radiophonic Workshop: La Grande Piece de la Foire de la Rue Delaware; Brio; Adagio; Geraldine; Bath Time; Nenuphar; Major Bloodnok's Stomach; The Panel Beaters; Crazy Dazy; Veils and Mirrors; Romanescan Rout; Schulm Rook; Kitten's Lullaby; Waltz Antipathy; The World of Science.

RELAXING SOUND EFFECTS – SOUND EFFECTS No. 23
REC 360 ZCM 360
Country Stream; Aerial Currents; A Garden in Springtime; Seashore; Forest Adagio; Rain.

THROUGH A GLASS DARKLY – THE BBC RADIOPHONIC WORKSHOP
REC 307 ZCM 307
Peter Howell: Through a Glass Darkly – A Lyrical Adventure; Caches of Gold; Magenta Court; Colour Rinse; Wind in The Wires; The Astronauts.
The BBC Sound Effects Library is the most comprehensive of its kind in the world. A selection of these high quality recordings – used in BBC Radio and Television productions – has now been published and made available to amateur theatrical companies and film makers, with no copyright prohibitions. For professional use however, permission must be obtained from BBC Records.

→ including *BBC Sporting Themes* and *BBC Detective Themes*; proving his theory about parents as a captive audience, this began with *Music from BBC Children's Programmes* (REH 214) in 1976. Arguments about labelling *Doctor Who* a children's programme rage to this day, but Alan and his team had no such qualms when they placed the theme and *The World of Doctor Who* alongside the likes of *The Magic Roundabout*, *Blue Peter* and *Moonbase 3*, the latter of which was definitely a show for grown-ups. As well as such long-forgotten names as *Ragtime* and *Rubovia*, the album featured a number of contributions from recent Radiophonic Workshop recruit Paddy Kingsland, including music from near-future thriller *The Changes* (1975) and the radio show *4th Dimension* (1972-75). This was the first time that the *Doctor Who* theme had appeared on any album; Paddy still keeps a framed copy on his studio wall.

Alan also turned his attention to the long-running series of *Sound Effects* albums. Intended to accompany amateur dramatics productions, they had previously been adorned with unusual, but hardly eye-catching, sleeve art. From Volume 11 – *Off Beat* – they became themed collections with vivid covers, most infamously 1977's *Death & Horror*. This was, appropriately, Volume 13, and pressed on vinyl that turned blood red when held up to the light. Volume 12, *Out of This World* (REC 225), included the TARDIS take-off and landing and

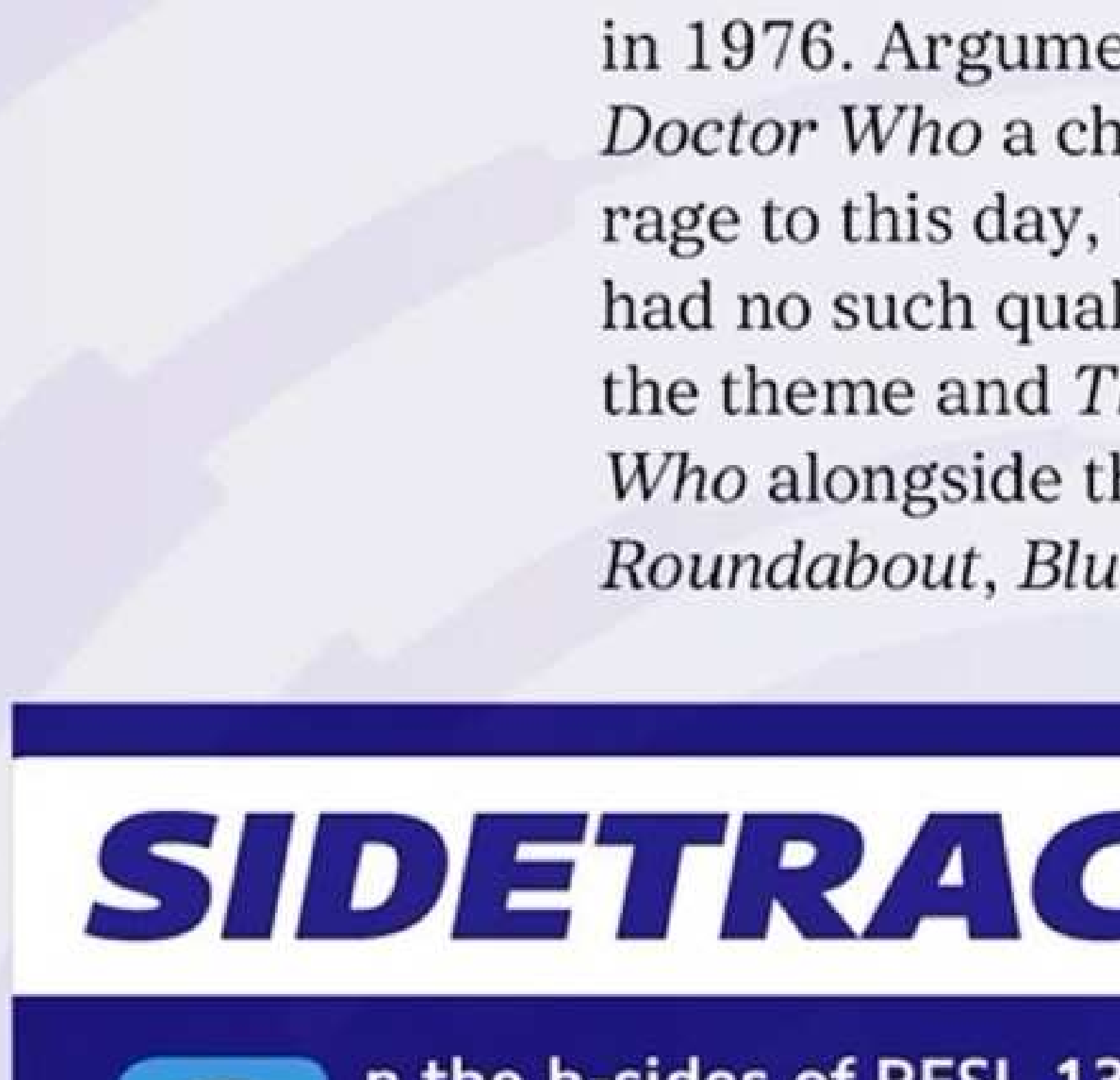
SIDETRACKED

On the b-sides of RESL 13 (1973) and RESL 80 (1980) there are unrelated but much-loved tracks from longstanding Radiophonic Workshop members. Paddy Kingsland's catchy *Reg* was originally the signature tune from the BBC's African Service, while Peter Howell combined contributions to BBC2's *Horizon* and Radio 3's *Workshop in Stereo* for the propulsive *The Astronauts*. Both came from albums released by BBC Records & Tapes, which many *Doctor Who* fans bought and enjoyed.

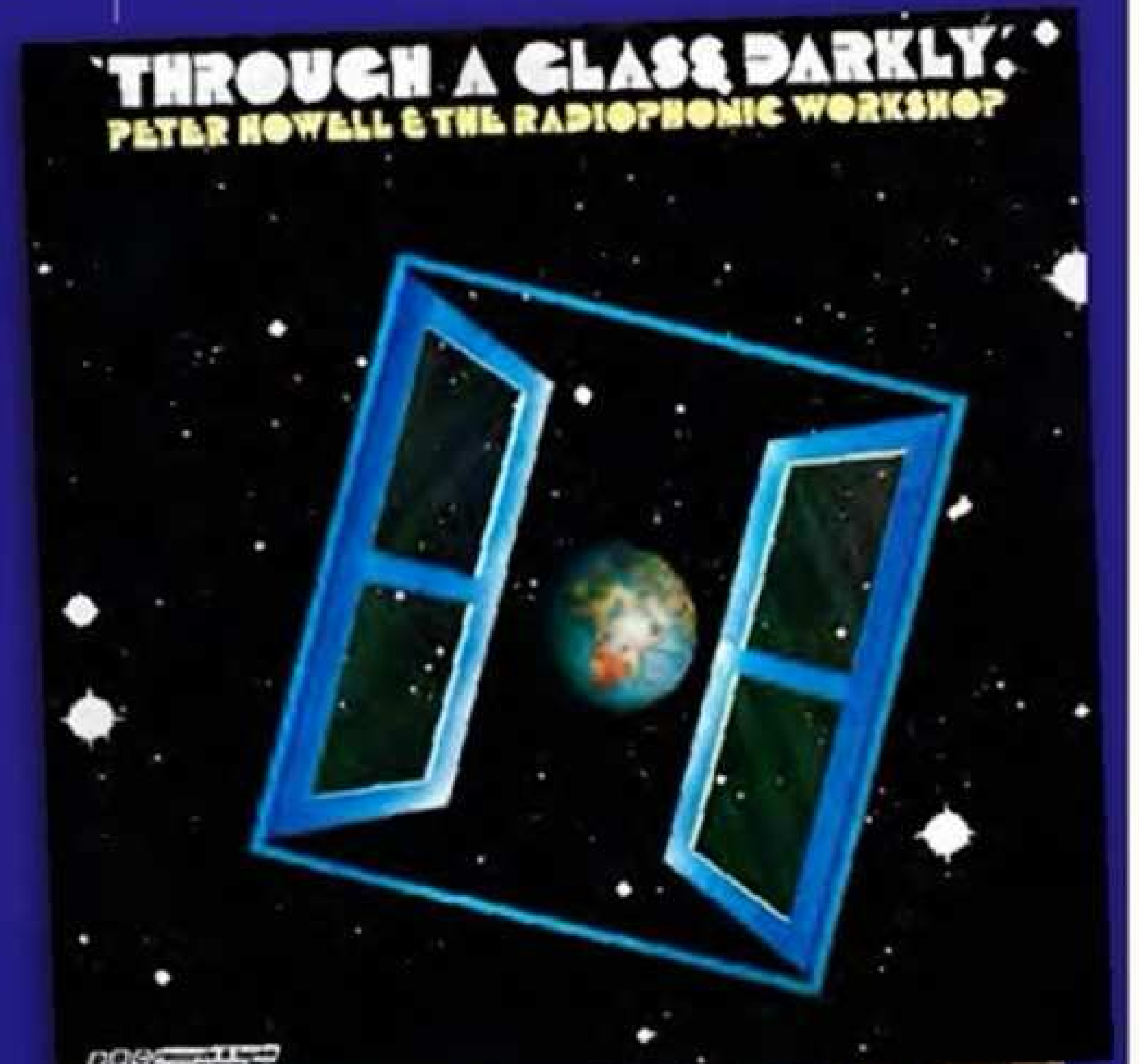
Released in 1973, Paddy Kingsland's *Fourth Dimension* (RED 93) features themes from a number of radio programmes and a couple of tracks recorded for the BBC's test card transmissions. Much like *Supercharged!*, the album he recorded for EMI the following year, it's full of funky drum loops, loungey grooves and zapping analogue synths. Peter Howell's *Through a Glass Darkly* (REC 307) was issued in 1978 and is more in the style of electronic artists such as Jean-Michel Jarre and Vangelis. It's a moody and introspective affair with a loose narrative of sorts or, as the sleevenotes have it, a "lyrical adventure".

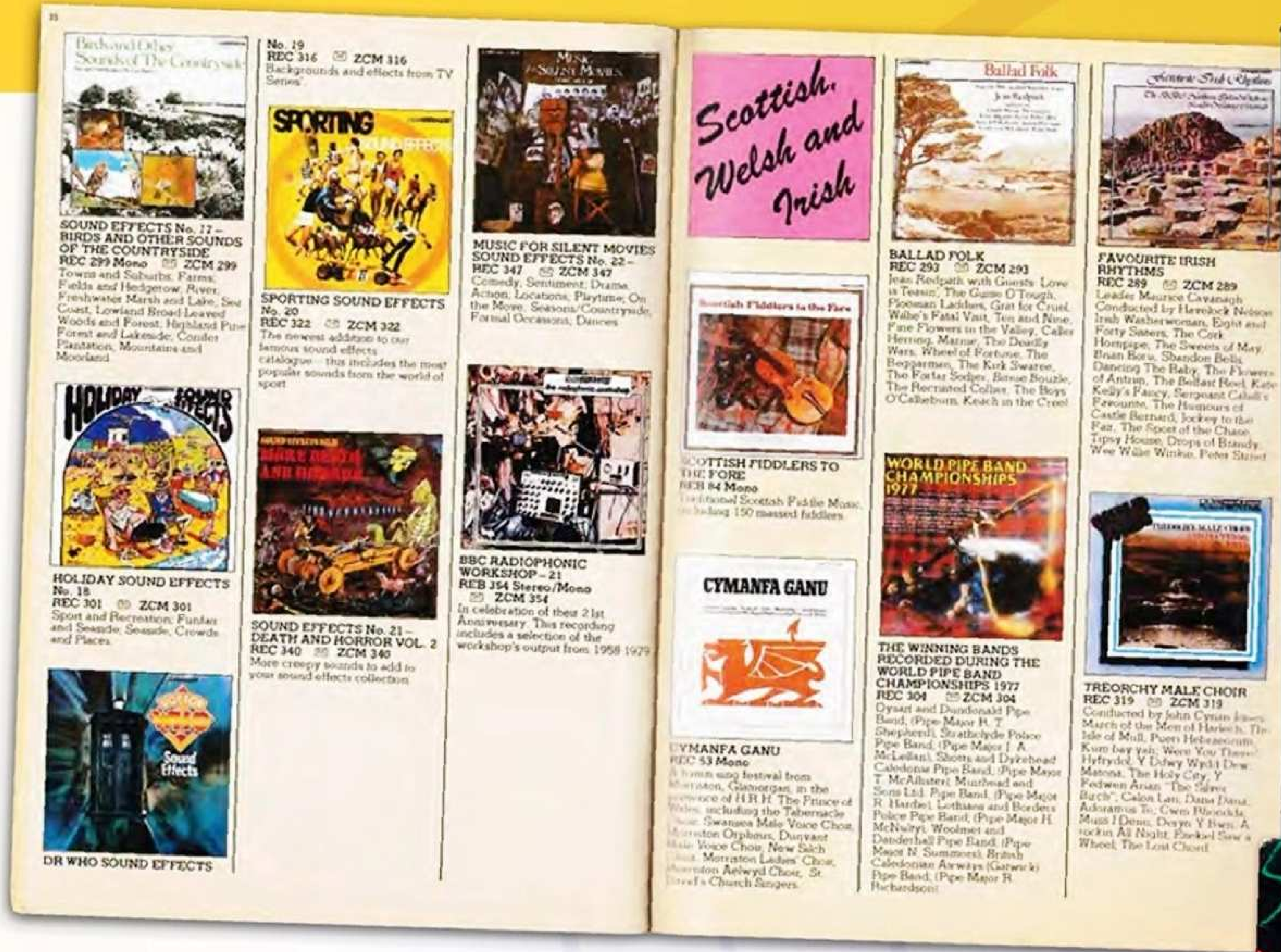
Both Paddy and Peter had backgrounds in rock music – Peter had released a number of now highly collectable albums before joining the Workshop – so it should come as little surprise to learn that these are highly listenable efforts.

Once a common sight on merchandise tables at conventions, the two albums later slipped into obscurity before being rediscovered by electronic music enthusiasts. Both were given a welcome reissue by the Music On Vinyl label in 2014, pressed on heavyweight vinyl and sounding better than ever.



BBC records
The best of BBC TV & Radio
Fourth Dimension
Paddy Kingsland
08988795





SOUND EFFECTS No. 17 – BIRDS AND OTHER SOUNDS OF THE COUNTRYSIDE
REC 299 Mono ▭ ZCM 299
Towns and Suburbs; Farms; Fields and Hedgerow; River; Freshwater Marsh and Lake; Sea Coast; Lowland Broad-Leaved Woods and Forest; Highland Pine Forest and Lakeside; Conifer Plantation; Mountains and Moorland

HOLIDAY SOUND EFFECTS No. 18
REC 301 ▭ ZCM 301
Sport and Recreation; Funfair and Seaside; Seaside; Crowds and Places

DR WHO SOUND EFFECTS
No. 19
REC 316 ▭ ZCM 316
Backgrounds and effects from TV Series

SPORTING SOUND EFFECTS No. 20
REC 322 ▭ ZCM 322
The newest addition to our famous sound effects catalogue – this includes the most popular sounds from the world of sport

SOUND EFFECTS No. 21 – DEATH AND HORROR VOL. 2
REC 340 ▭ ZCM 340
More creepy sounds to add to your sound effects collection

MUSIC FOR SILENT MOVIES SOUND EFFECTS No. 22 –
REC 347 ▭ ZCM 347
Comedy; Sentiment; Drama; Action; Locations; Playtime; On the Move; Seasons/Countryside; Formal Occasions; Dances

BBC RADIOPHONIC WORKSHOP – 21
REB 354 Stereo/Mono
▭ ZCM 354
In celebration of their 21st Anniversary. This recording includes a selection of the workshop's output from 1958-1979

Scottish, Welsh and Irish

SCOTTISH FIDDLERS TO THE FORE
REB 84 Mono
Traditional Scottish Fiddle Music, including 150 massed fiddlers

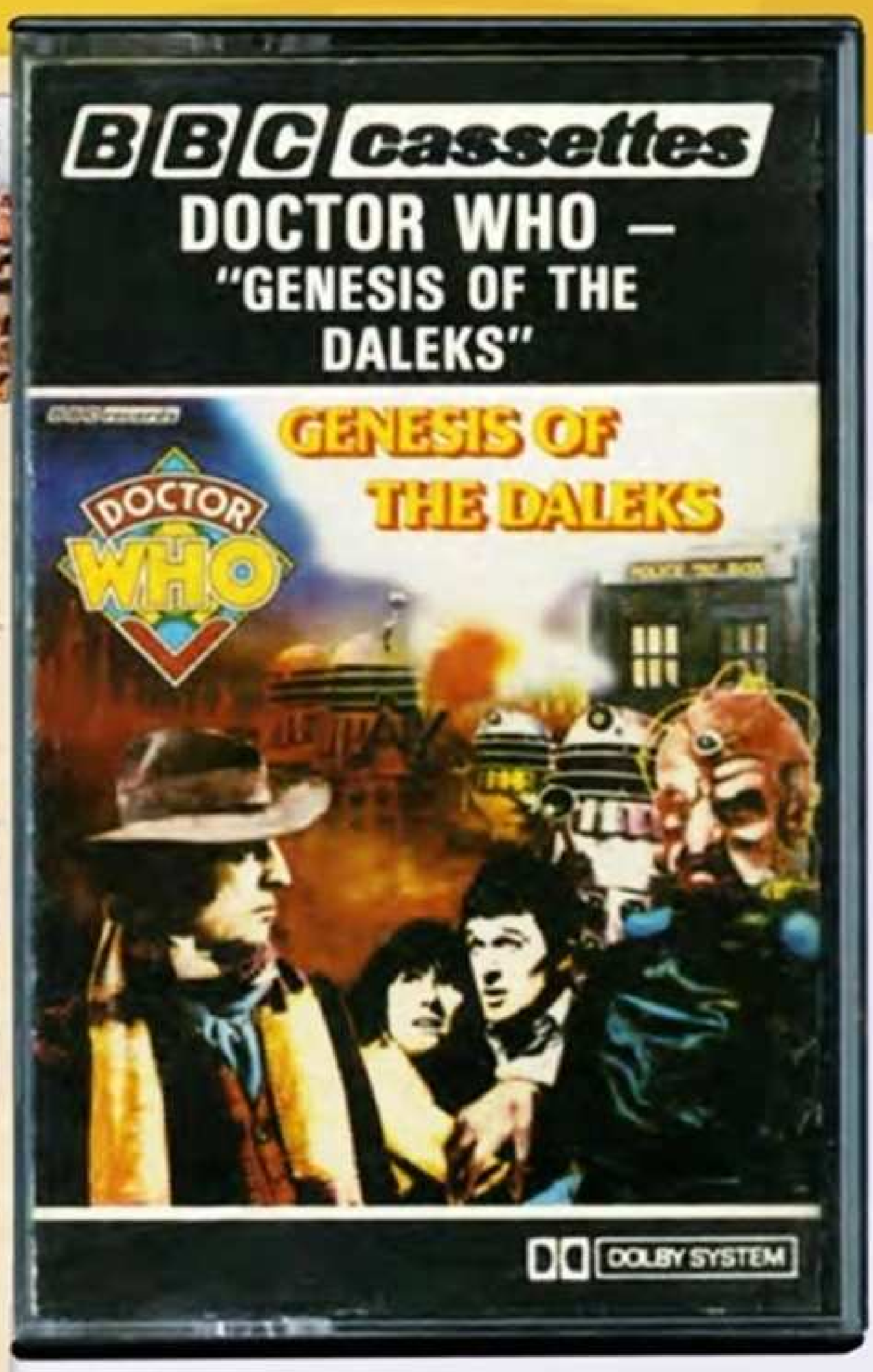
CYMANFA GANU
REC 53 Mono
A hymn sing festival from Morriston, Glamorgan, in the presence of H.R.H. The Prince of Wales, including the Tabernacle Choir, Swansea Male Voice Choir, Morriston Orpheus, Dunvant Male Voice Choir, New Sarch Choir, Morriston Ladies' Choir, Morriston Aelwyd Choir, St David's Church Singers

BALLAD FOLK
REC 293 ▭ ZCM 293
Jean Redpath with Guests: Love is Teasin', The Gaisie O'Tough, Ploughman Laddies, Grat for Gruel, Walter's Fatal Visit, Ten and Nine, Fine Flowers in the Valley, Caller Herring, Mattie, The Deadly Wars, Wheel of Fortune, The Beggarman, The Kirk Swaree, The Forfar Sodger, Bonnie Bouzie, The Recruited Collier, The Boys O'Callieburn, Keach in the Creel

THE WINNING BANDS RECORDED DURING THE WORLD PIPE BAND CHAMPIONSHIPS 1977
REC 304 ▭ ZCM 304
Dysart and Dundonald Pipe Band, (Pipe Major R. T. Shepherd), Strathclyde Police Pipe Band, (Pipe Major I. A. McLellan), Shotts and Dykehead Caledonia Pipe Band, (Pipe Major T. McAllister), Muirhead and Sons Ltd. Pipe Band, (Pipe Major R. Hardie), Lothians and Borders Police Pipe Band, (Pipe Major H. McNulty), Woolmet and Danderhall Pipe Band, (Pipe Major N. Summers), British Caledonian Airways (Gatwick) Pipe Band, (Pipe Major R. Richardson)

FAVOURITE IRISH RHYTHMS
REC 289 ▭ ZCM 289
Leader Maurice Cavanagh Conducted by Havelock Nelson Irish Washerwoman, Eight and Forty Sisters, The Cork Hornpipe, The Sweets of May, Brian Boru, Shandon Bells, Dancing The Baby, The Flowers of Antrim, The Belfast Reel, Kate Kelly's Fancy, Sergeant Cahill's Favourite, The Humours of Castle Bernard, Jockey to the Fair, The Sport of the Chase, Tipsy House, Drops of Brandy, Wee Willie Winkie, Peter Street

TREORCHY MALE CHOIR
REC 319 ▭ ZCM 319
Conducted by John Cynan Jones: March of the Men of Harlech, The Isle of Mull, Pueri Hebraeorum, Kum bay yah, Were You There?, Hyfrydol, Y Delyn Wych Dew, Matona, The Holy City, Y Fedwen Arian "The Silver Birch", Calon Lan, Dana Dana, Adoramus Te, Cwm Rhondda, Muss I Denn, Dwyn Y Baw, A rockin All Night, Ezekiel Saw a Wheel, The Lost Chord



Far left: More pages from the 1979 catalogue.

Left: 1979's *Doctor Who: Genesis of the Daleks* was popular on cassette (ZCR 364) as well as vinyl.

Below: 1981's *Sci-fi Sound Effects* (REC 420) included tracks from Tom Baker's final season as the Doctor (1980-81).

Bottom: Mat Irvine with the cover he designed for *BBC Space Themes* (REH 324) and (underneath) 1982's *Space Invaded*.
Photo © Mat Irvine.

BBC Records
sci-fi
sound effects

effects from *Planet of the Daleks*, while – cashing in on a movie craze of the time – Volume 16, *Disasters* (REC 295), saw the hatching tank from *The Invisible Enemy* (1977) masquerading as a track called *Swarming Insects*. In 1978, Volume 19 (REC 316) was devoted to *Doctor Who Sound Effects*. Although the sonic screwdriver and other older effects were included, the bulk of the selections came from *Death to the Daleks* (1974) through to *The Invasion of Time* (1978), which had concluded only weeks previously. Notoriously, some of these effects were listed under their stories' working titles, rather than the more familiar broadcast names. It's not an album that's easy to listen to in one sitting, but that's exactly what many fans did back when there was virtually nothing else available. Volume 26, *Sci-Fi Sound Effects* (REC 420) followed in 1981, featuring sounds from Tom Baker's final season of *Doctor Who* alongside *Blake's 7* (1978-81), *The Hitchhiker's Guide to the Galaxy* (1981) and Radio 4 serial *Earthsearch* (1981).

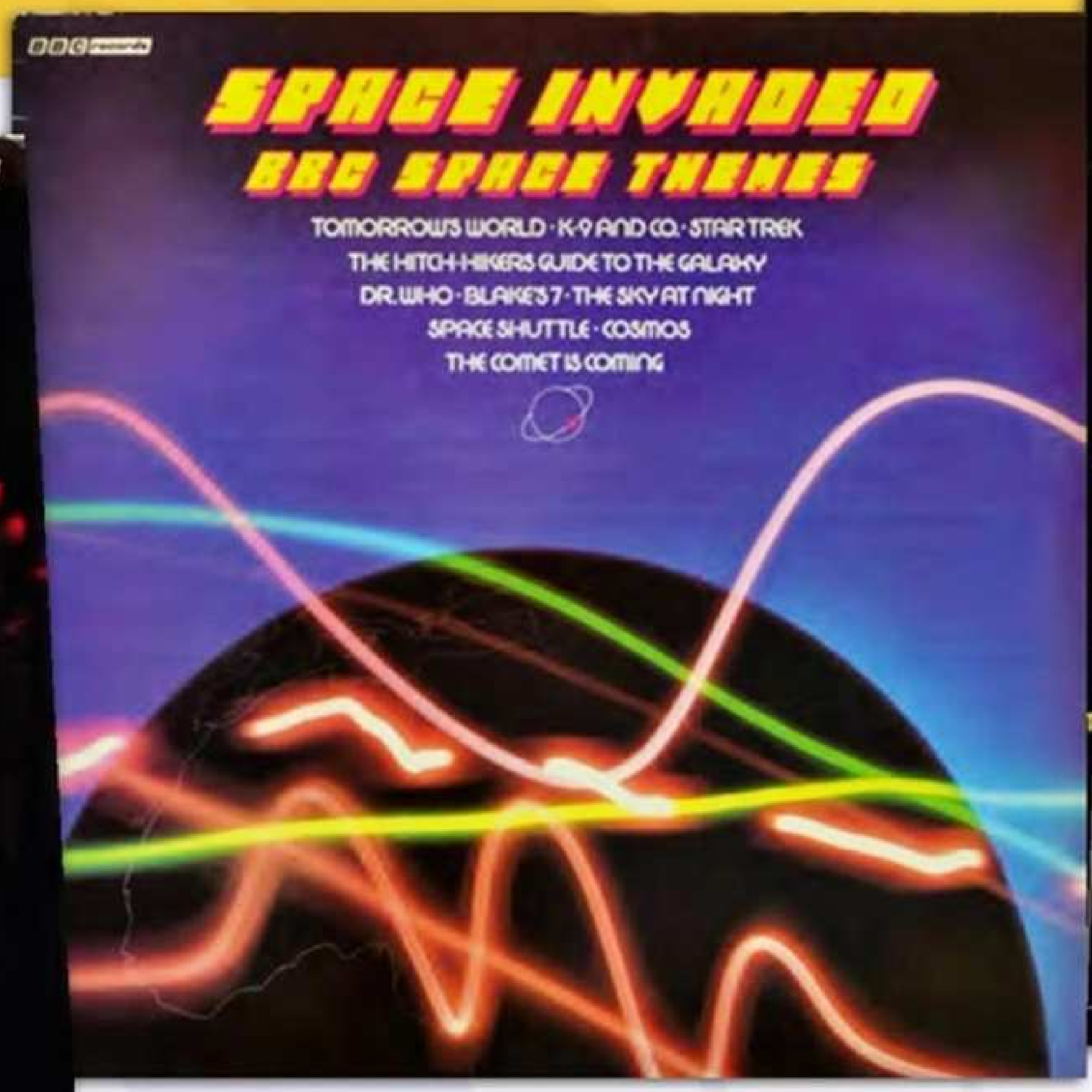
Mat Irvine of the Visual Effects Department chose the track listing for BBC Space Themes and designed the sleeve.

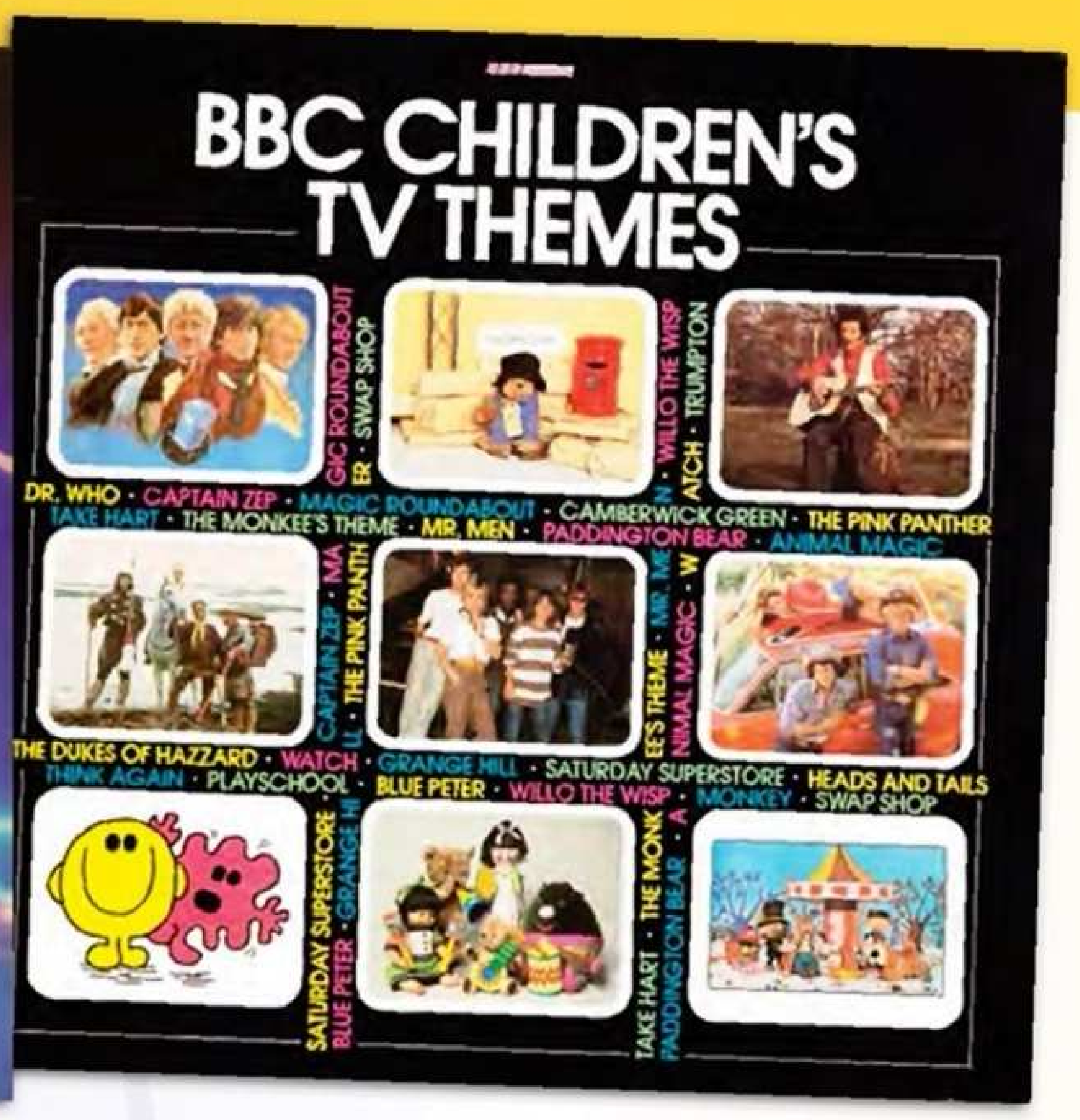
Later that year, fans who had given up trying to dance to sound effects such as *Observation Screen Operates* got something else to listen to. *BBC Space Themes* (REH 324) had been suggested by Mat Irvine of the BBC's Visual Effects Department; in addition to choosing the track listing, Mat designed the sleeve, featuring models of the TARDIS and *Blake's 7*'s *Liberator* alongside genuine spacecraft, and provided detailed sleevenotes. *Doctor Who*, *Blake's 7* and *Moonbase 3* sat alongside the vintage sounds of *A for Andromeda* (1961) and *Quatermass*, 1950s radio serial *Journey into Space*, and several BBC science shows. This made for an exciting mix of electronic and classical sounds, but while Mat was pleased with the results, this was very much a happy accident and he recalls it was "more down to thinking, 'What have we got to fill it?'". With *Genesis of the Daleks* (REH 364) in 1979, it wasn't so much a case of filling it as trying to cram everything in. BBC Records & Tapes had previously issued a number of spoken-word albums lifted from the soundtracks of children's programmes, and here all six episodes of the 1975 story were condensed into just under an hour of vinyl. Editor Derek Goom managed to trim over 85 minutes of material and incorporate new linking narration from Tom Baker without compromising the plot; no mean feat in pre-digital days. It's rumoured that *Genesis* was only selected because existing plans for an abridged radio broadcast had fallen through, but there really couldn't have been a better choice than this well-loved serial. For many years this was the closest that many fans could come to reliving any of the television episodes, and it's telling that this long-outdated idea for an album has been reissued numerous times.

The Radiophonic Workshop celebrated a landmark birthday in 1979, and *Doctor Who* was well represented on *BBC Radiophonic Workshop – 21* (REC 354). As well as the TARDIS take-off and some incidental music, the album included Delia Derbyshire's original rejected mix of the theme, only used on the unbroadcast 'pilot' episode in 1963. Alongside sounds from *Quatermass and the Pit* (1958-59) and *Blake's 7*, the album also prominently featured a recent recruit to the Workshop – Peter Howell, whose rock-orientated→

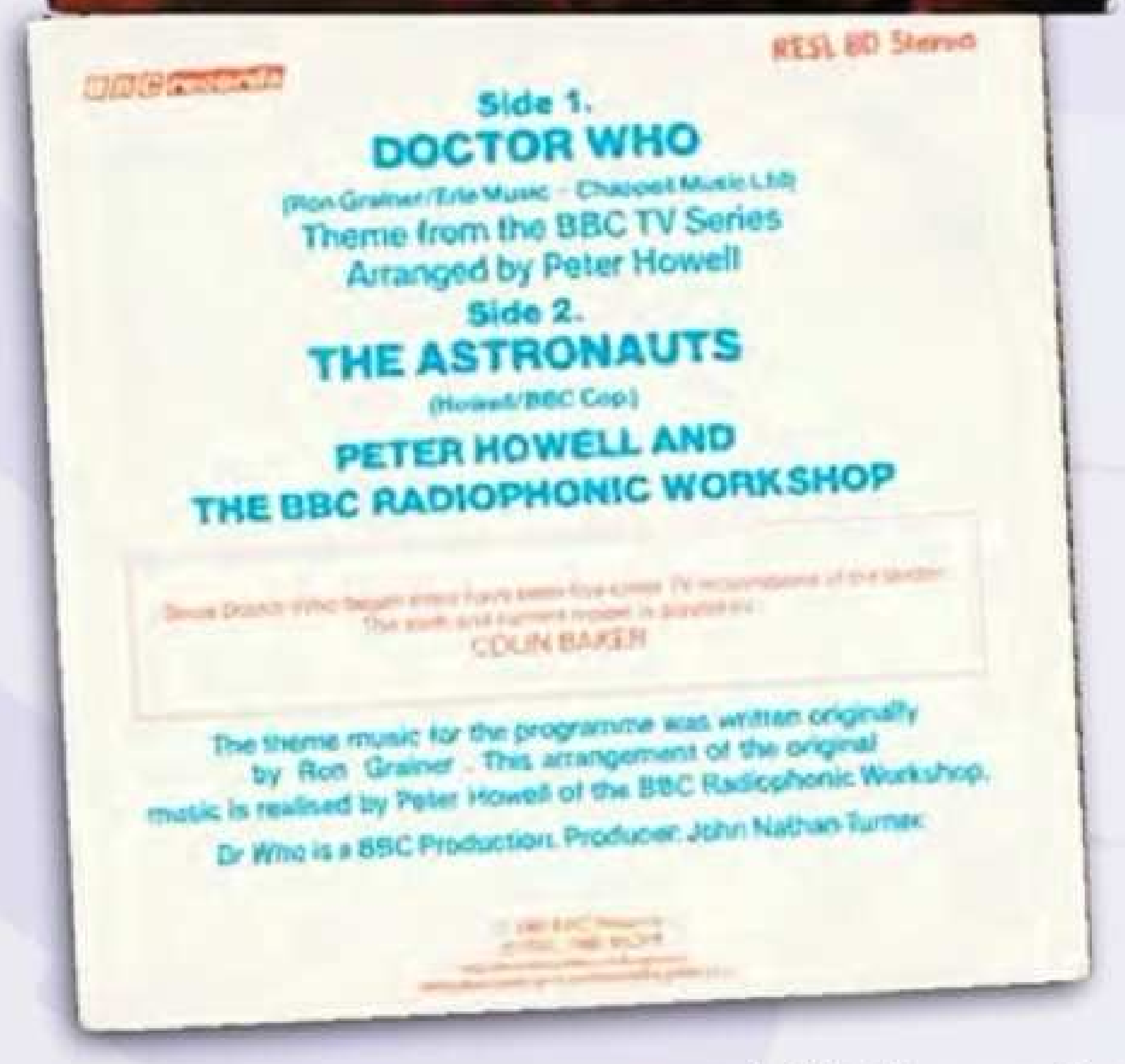
BBC SPACE THEMES
includes
Blakes 7
Apollo
Dr Who
Quatermass
The Sky At Night
Star Trek
Journey Into Space
smallspace

BBC records
BBC RADIOPHONIC WORKSHOP - 21


BBC records
SPACE INVADED
BBC SPACE THEMES
TOMORROWS WORLD · K-9 AND CO. · STAR TREK
THE HITCH-HIKERS GUIDE TO THE GALAXY
DR. WHO · BLAKE'S 7 · THE SKY AT NIGHT
SPACE SHUTTLE · COSMOS
THE COMET IS COMING


BBC CHILDREN'S TV THEMES
DR. WHO · CAPTAIN ZEP · MAGIC ROUNDABOUT · CAMBERWICK GREEN · THE PINK PANTHER
TAKE HART · THE MONKEE'S THEME · MR. MEN · PADDINGTON BEAR · ANIMAL MAGIC
THE DUKES OF HAZZARD · WATCH · GRANGE HILL · SATURDAY SUPERSTORE · HEADS AND TAILS
THINK AGAIN · PLAYSCHOOL · BLUE PETER · WILLO THE WISP · MONKEY · SWAP SHOP

BBC records & tapes
DOCTOR WHO
THEME FROM THE BBC TV SERIES



BBC records

RESL 80 Stereo

Side 1.
DOCTOR WHO
(Ron Grainer/Erle Music – Chappell Music Ltd)
Theme from the BBC TV Series
Arranged by Peter Howell
Side 2.
THE ASTRONAUTS
(Howell/BBC Cop)
PETER HOWELL AND
THE BBC RADIOPHONIC WORKSHOP

COLIN BAKER

The theme music for the programme was written originally by Ron Grainer. This arrangement of the original music is realised by Peter Howell of the BBC Radiophonic Workshop.
Dr Who is a BBC Production. Producer: John Nathan-Turner

→ approach had led to significant viewer interest, particularly with his contributions to the 1978 documentary series *The Body in Question*. His music also caught the ear of incoming *Doctor Who* producer John Nathan-Turner, who commissioned Peter to record an updated arrangement of the theme. BBC Records & Tapes considered Peter something of a potential star, and there was a feeling that his version of the theme – released as RESL 80 in September 1980 with a grinning Tom Baker on the cover – might even become a hit. It didn't, but it stayed on catalogue right through to 1986, gaining new sleeves featuring Peter Davison and Colin Baker along the way. *Tomorrow's World* similarly updated its theme around this time, and in 1982 Mat Irvine was invited to incorporate both into a suitably updated *BBC Space Themes*. They shared a moody synth-driven approach with the tracks that joined them on *Space Invaded* (REH 442) – including the themes from *K9 and Company* (1981) and *The Hitchhiker's Guide to the Galaxy*, and Peter's score from *The Leisure Hive* (1980) – which contrasted sharply with the earlier album and now sounds very much 'of its time'. Matters weren't helped by the bland cover design, which Mat had no involvement with.

Recruited from the World Service on the basis that it sounded "fun", Humphrey Walwyn took over from Alan Bilyard in 1983. Noting several recent successes, Humphrey believed the label could benefit from marketing high-quality output to established fanbases. Many of his colleagues were sceptical, but he pressed ahead with plans for a 13-tape box set of Radio 4's acclaimed 1981 adaptation of *The Lord of the Rings*. Boasting stunning artwork, production notes and a fold-out map, against all expectations it became one of the label's biggest sellers. With John Nathan-Turner keen to improve the standard of tie-in merchandise, it wasn't long before Humphrey turned his attention to *Doctor Who*. Released to coincide with the 20th anniversary of the series in 1983, *Doctor Who – The Music* (REH 462) collected recent contributions from Peter Howell, Roger Limb and Malcolm Clarke, alongside the Derbyshire and Howell arrangements of the theme and some of Malcolm's cues from *The Sea Devils* (1972). As most tracks had been recorded in mono, Dick Mills built up stereo recreations, assembling them into suites and adding effects from each story. Far from being a cheap cash-in, this looked and sounded like exactly the sort of 'proper' album that fans had been asking for; future *Doctor Who* composer Mark Ayres reflects that "it was the first time any of this had been released, and it was a delight". *Doctor Who – The Music II* (REH 552) followed in 1985, covering the past two series and introducing composer Jonathan Gibbs. With these two albums – and the 1982 Radiophonic Workshop compilation *The Soundhouse* (REC 467), which included a Malcolm Clarke track used in *Enlightenment* (1983) – fans had every reason to feel that they were finally being catered for.

Even so, it was a common complaint in the 1980s that American fans appeared to get preferential treatment; looking at BBC Records & Tapes'

As most tracks had been recorded in mono, Dick Mills built up stereo recreations, assembling them into suites.

Top left: *Radiophonic Workshop – 21* (REC 354) from 1979.

Top centre: *Space Invaded* (REH 442) was released in 1982.

Top right: The *Doctor Who* theme received another outing in 1983 on REH 486, *BBC Children's TV Themes*.

Above: The front and back of the sleeve to 1980's RESL 80, Peter Howell's arrangement of the *Doctor Who* theme.

Right: Dick Mills of the Radiophonic Workshop, pictured in 1982.

DOCTOR WHO
BBC records & tapes

releases for this market, it's not difficult to see why. As well as picture discs of *Doctor Who Sound Effects* and both *The Music* albums, there were reissues of *K9 and Company* and Jon Pertwee's 1972 single *Who is the Doctor?* with appropriate b-sides; British fans could only obtain them as expensive imports.

In contrast, it's not likely that many will look back with much fondness on RESL 132 – *Doctor Who Is Gonna Fix It*, a jokey hoedown by Australian country band Bullamakanka. Although released in 1983, the sleeve curiously featured a black-and-white shot of Tom Baker, who had relinquished the role of the Doctor two years earlier.

This misjudgement aside, Humphrey Walwyn had a keen sense of what might make a legitimate hit. Aled Jones and Enya both got their first taste of success with the label, while soundtrack albums for *Miami Vice* and *The Singing Detective* vied with Phil Collins at the top of the charts. Humphrey also shrewdly supported the BBC's new soap opera *EastEnders*; Simon May's theme tune charted as a single, and led to several further releases. This culminated in a storyline in which the younger residents of Albert Square formed a band; BBC Records & Tapes saw out 1986 with Nick Berry's *Every Loser Wins* at number one, with *Something Outa Nothing* by Letitia Dean and Paul Medford not far behind it. Dominic Glynn's new arrangement of the *Doctor Who* theme (RESL 193) was issued late in 1986 on 7", 12" and cassette with a holographic picture sleeve; various formats also featured the original 1973 single and a new mix of Mankind's 1978 disco version. Healthy sales were anticipated, but the series' poor public profile at the time may explain the lack of success. BBC Records & Tapes was never quite as keen on *Doctor Who* again.

Contrary to rumours, there were never any plans for *Doctor Who – The Music III*. Instead, 1988 brought *The Doctor Who 25th Anniversary Album* (REB 707), issued on vinyl, cassette and compact disc with covers featuring the 1970s 'diamond' logo. Far from being the comprehensive musical history that the title and this design might suggest, the album seemingly couldn't decide what it wanted to be. All three single versions of the theme sat alongside a hefty helping of Keff McCulloch's music from recent stories. Some of these, notably the rock and roll pastiches from *Delta and the Bannermen* (1987) and the muzak from *Paradise Towers* (1987) worked well as standalone pieces; others were designed to punctuate on-screen action and sounded like it. All the same, it was a hugely listenable effort and probably the closest that any *Doctor Who* album came to resembling what was actually in the pop charts at the time.

The Doctor Who 25th Anniversary Album was released just as BBC Records & Tapes began to wind down. Recent commercial successes had led to uncertainty over the label's direction, and the last couple of years were littered with cancelled singles and 'straight' pop records with no connection to television programmes. With an imminent change in structure across the whole BBC, the writing was on the wall. RESL 842 – a single by classical bassoonist Laurence Perkins – was the label's final release, in January 1991.

There's no denying fans appreciated BBC Records & Tapes, but was that just because there was nothing else available? Subsequent releases followed a higher standard, but Mark Ayres – responsible for many of these himself – remembers BBC Records & Tapes fondly. "The rarity made them precious, and they were good albums," he reflects. "Vinyl is still the format of choice for the serious collector – it's a real tangible object. Seeing the lovely sheen before you put it on the turntable and lowered the tonearm… there was a wonderful ritual to it."

Anyone who spent their teenage years listening to *Doctor Who – The Music* as enthusiastically as their peers listened to *Now That's What I Call Music* will know exactly what he means. **DWM**

OFF THE RECORD

There's a mysterious gap in the BBC Records & Tapes catalogue where RESL 219 should be. Whatever it was would have come out in late September 1987, shortly before the theme from *My Family and Other Animals*, and it doesn't take too much number crunching to guess that this was probably intended for Keff McCulloch's version of the *Doctor Who* theme.

It's difficult to say for certain, as plans for a theme single never made it very far; there's no surviving paper file and no trace of a master tape. Despite the promotion for the relaunched series and new Doctor, it's likely that the significant cost and poor return on the previous theme single was considered a financial risk too far.

This was especially unfortunate as Keff's theme – which would likely have included a version of the *Here's to the Future* song from *Delta and the Bannermen* on the b-side – may well have picked up airplay. Like or hate the arrangement, it wasn't that far removed from a lot of chart music of the time.

The full-length version of Keff's arrangement would eventually see release on *The World of BBC TV Themes* (REB 705) in 1989, where it sat alongside heavyweight hit dramas like *Rockliffe's Babies* and the Peter Davison vehicle *Campion*.

THE WORLD OF BBC TV THEMES
22 TOP TRACKS

BBC records & tapes
BBC RECORDS AND TAPES
DOCTOR WHO (COSMIC REMIX)
MANKIND
RESL 193

BBC
DOCTOR WHO
THEME FROM THE BBC-TV SERIES
SIDE ONE
SIDE TWO
BBC cassettes

Above left: A 1985 US picture disc of *Doctor Who – The Music*.

Above centre: Composer Keff McCulloch, who arranged a new version of the *Doctor Who* theme in 1987.

Above right: *The World of BBC TV Themes* (1989) featured Keff's full-length arrangement of the *Doctor Who* title music.

Left: Mankind's *Doctor Who (Cosmic Remix)* was the B-side of Dominic Glynn's version of the *Doctor Who* theme in 1986.

Below: In 1986 Dominic's theme was also released in special holographic packaging that included an audio cassette.

Sounds Familiar

DJ and drummer **Klaus Joynson** has paid homage to *Doctor Who* with his remarkable album *New Adventures in Time & Space*.

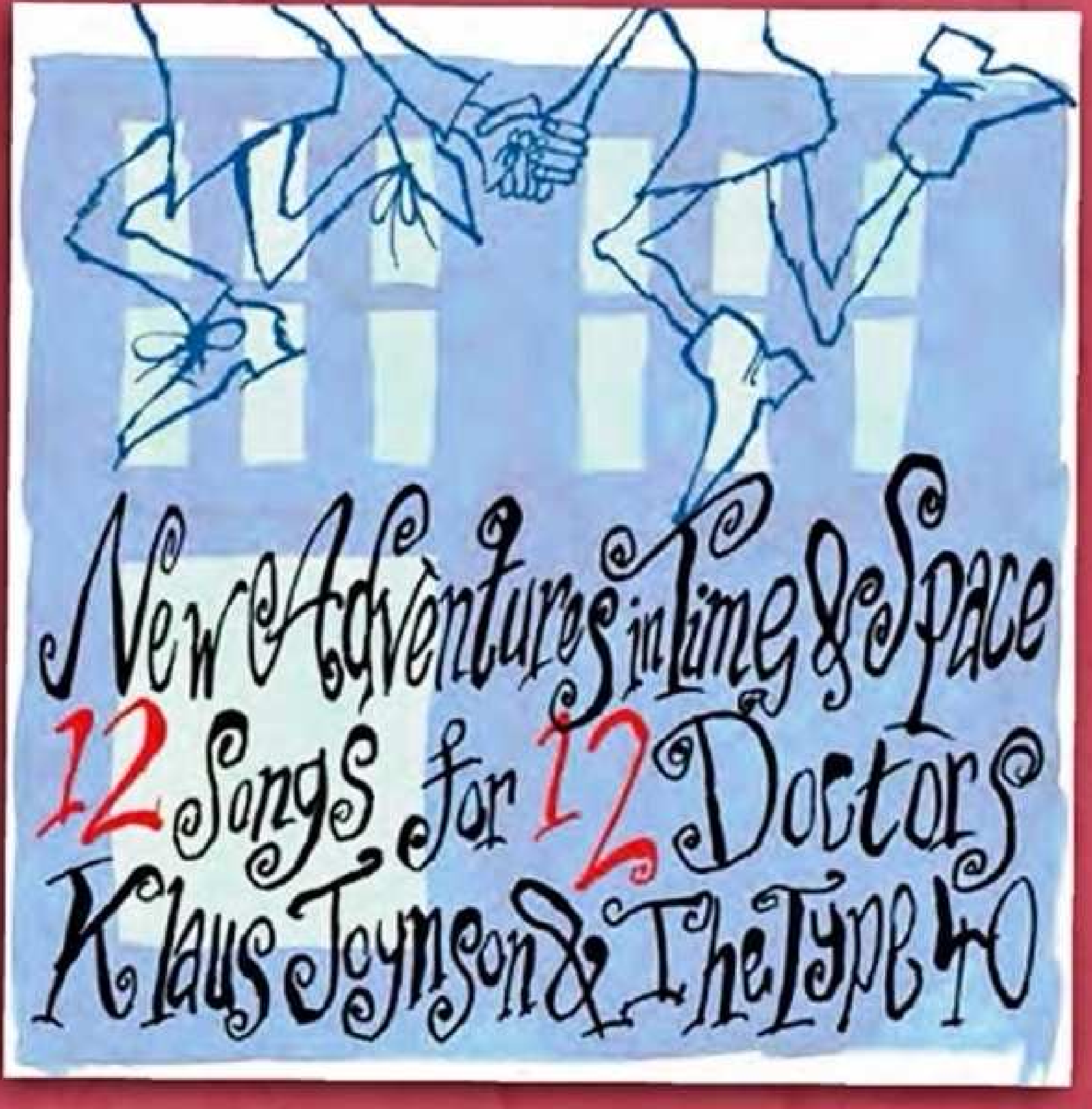
Interview by **TIM WORTHINGTON**

Above: "It *had* to be *Doctor Who*." DJ, drummer and composer Klaus Joynson.
Photo © Robert Parker.

Right: The cover of Klaus' *Doctor Who*-inspired album, *New Adventures in Time & Space*.

Below left: The CD booklet features an illustration by Klaus that includes several nods to *Doctor Who*-related records of the past.

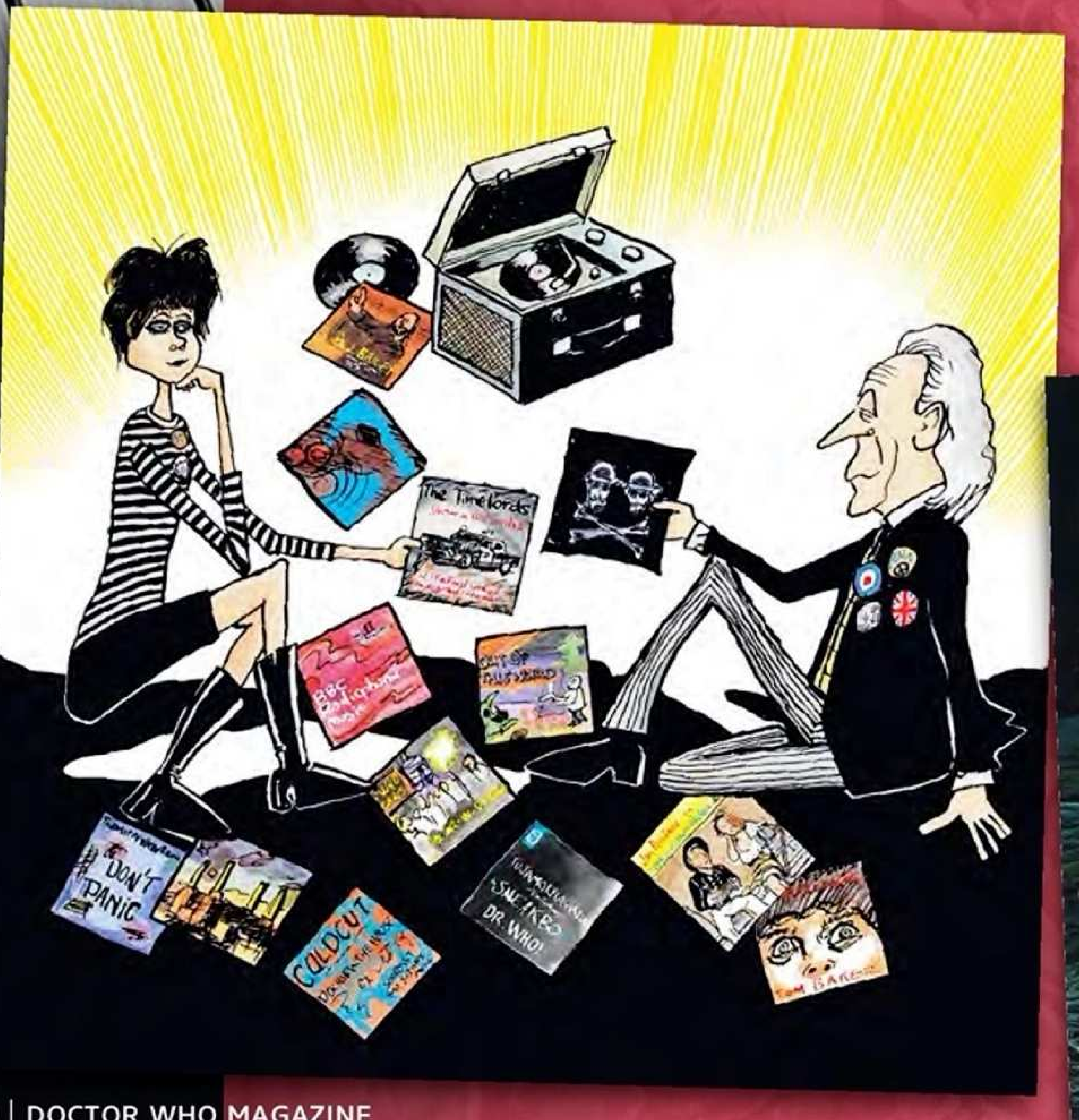
Below right: The *New Adventures* novel that turned Klaus into a serious fan – Paul Cornell's *Timewyrm: Revelation* (1991).



New Adventures in Time & Space*, by Klaus Joynson & The Type 40, is quite unlike any *Doctor Who*-inspired album that's ever been released. The cover boasts of "12 Songs for 12 Doctors", and that's an apt description of music that's performed in a pastiche of the pop sounds of each era, including glam rock stomping for the Third Doctor and New Romantic synth posing for the Fifth.

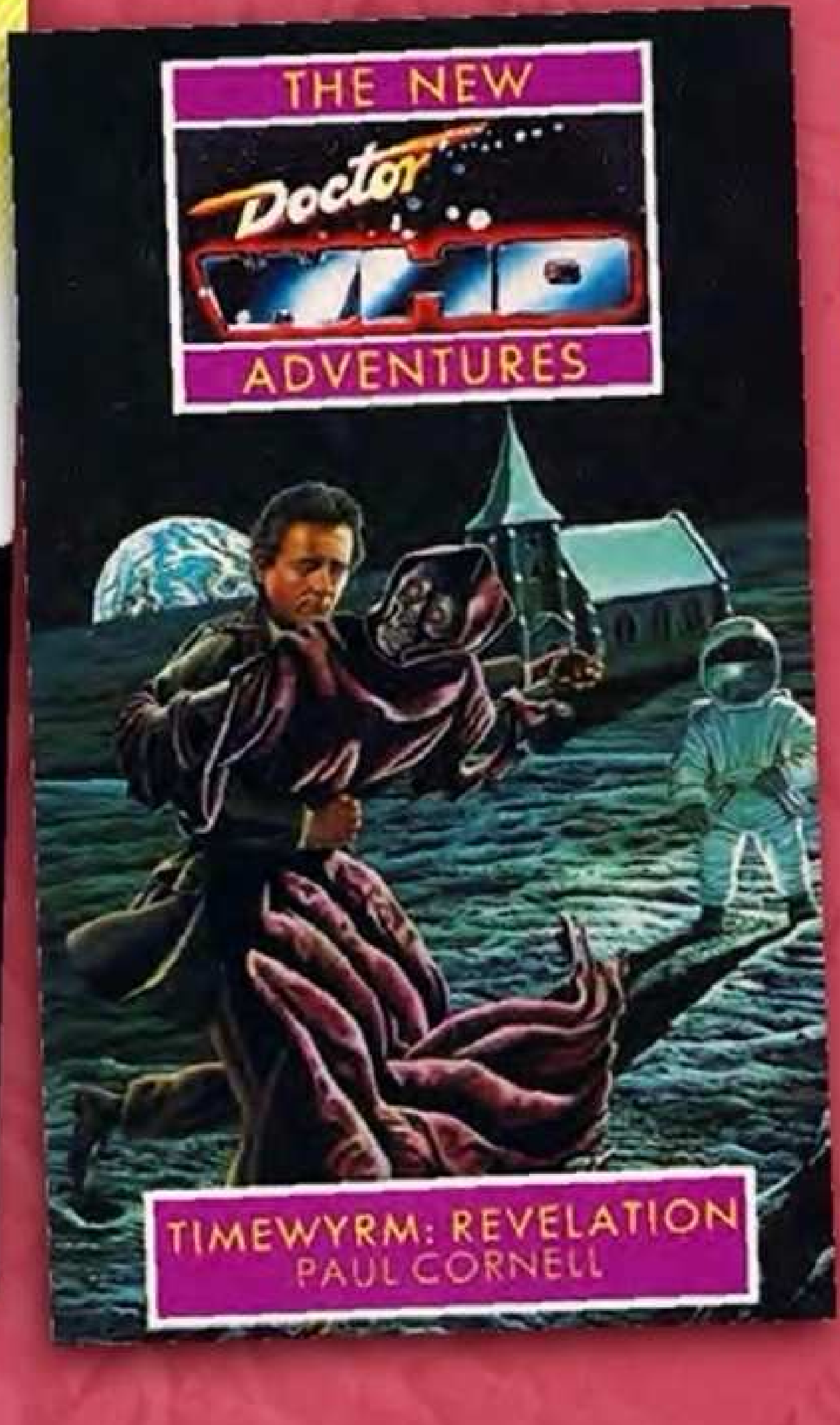
There are musical nods to everything from the Sex Pistols to UK garage, short interludes tackling such subjects as 1985's 'cancellation crisis' and Mary Whitehouse's dislike of the show, and lyrics that will amuse any *Doctor Who* fan with a keen ear. "There are as many pop music references to spot as there are *Doctor Who* references," says Klaus, "but I wanted to make it a good album in its own right; for me, that's the best way of paying tribute."

Klaus has played with several bands, but decided to strike out on his own after having the idea for this album. "I'm a big fan of The Duckworth Lewis Method [the indie supergroup headed by Neil Hannon of The Divine Comedy], who do witty concept albums about cricket," Klaus explains. "I started to have some thoughts about doing my own take on that idea, and I did briefly think about an album based on *Coronation Street*, but it *had* to be *Doctor Who*. Straight away I came up with the concept of doing a song based on each Doctor, in a musical style familiar from when they were on the screen. They had to be British styles – like The Rolling Stones and Pink Floyd for the late 1960s rather than The Grateful Dead – or it wouldn't really have worked. This was in August 2013, so the 50th anniversary was coming up... but it took a little longer to secure a release."



Klaus wrote, played and sang everything on the album – most of it in one take – and also provided the amusing artwork for the CD booklet. This incorporates an illustration of the Doctor and his granddaughter Susan listening to a stack of records that well-informed listeners will realise have a link to *Doctor Who*.

Klaus is a lifelong *Doctor Who* viewer and recalls being frightened by *City of Death* (1979) as a youngster – in fact a short song cut from the final running order addressed the cliffhanger from Part One, where Count Scarlioni (Julian Glover) whips off his mask to reveal his true, alien identity. Klaus also owned the 1976 story album *Doctor Who and the Pescatons*, and has fond memories of *The Five Faces of Doctor Who*, the BBC2 repeat season that began in November 1981. It was, however, the *New Adventures* novels that turned Klaus into a serious fan, notably Paul Cornell's *Timewyrm: Revelation* (1991), which inspired one of the album's interludes.



The varied musical styles evoke their respective eras well, but the lyrics don't always take the direction that you

> **"I wanted to make it a good album in its own right; that's the best way of paying tribute."**

might expect. *Verity & Delia* – which cleverly echoes Joe Meek's *Telstar* and John Barry's theme for *Juke Box Jury* – opens the album with an emphatic tribute to both the original producer and the theme music arranger, Verity Lambert and Delia Derbyshire. "I knew most of the album would be taken up by talking about men," says Klaus, "and some people seem to view the First Doctor era as problematic in certain regards, but on the other hand you had these two determined young women shaping *Doctor Who* as we still know it today. So I wanted to get straight in, right up front with a tribute to those two pioneers. Even now they still don't really get acknowledged enough."

Although the album hints at wide-ranging tastes, Klaus' own favourite artists include veteran folk-rockers Fairport Convention and humourist Viv Stanshall, whose *The Cracks Are Showing* inspired the short interlude track *Season 6b*. Klaus' preferences amongst actual *Doctor Who* music are perhaps unsurprising. "I love Paddy Kingsland's incidental music from the early 1980s," he says. "It has a real folky feel but also a futuristic one at the same time. I'm also very fond of Mark Ayres' score for *Ghost Light* [1989], which was refreshingly different for the time."

Events can sometimes overtake art, and between the recording and release of the album, *Doctor Who* welcomed a new lead actor. How would Klaus pay musical tribute to Jodie Whittaker? "It would have to be with The Orielles," he says. "They're a female-led band I've played on the same bill as a couple of times and are starting to make a name for themselves. They're loud and have bags of attitude but are still experimental and imaginative... and that's what we've got to look forward to in the new series. *Doctor Who* will go on and on, and it's in great hands!" **DWM**

Left inset: The cliffhanger from Part One of *City of Death* (1979), in which Count Scarlioni is revealed to be a one-eyed, green-skinned monster.

Below: Klaus channels the Fourth Doctor, while brandishing the Eleventh Doctor's sonic screwdriver.

Photo © Robert Parker.

LOGO-POLIS

PART TWO:
The Smith/Capaldi Logo

Meet the man who piloted a police box in between the words 'Doctor' and 'Who'...

Feature by **GRAHAM KIBBLE-WHITE**

Right: Logo designer Tony Pipes asked himself, "What would the Doctor wear on his chest if he were a superhero?"

Below left: Tony's original sketch of the *Doctor Who* symbol from 2009.

Below centre: Steven Moffat, Piers Wenger and Beth Willis were *Doctor Who*'s executive producers in 2010.

Opposite page: Matt Smith and Peter Capaldi's eras as the Doctor used variants of the logo that was first developed in 2009.

Tony Pipes has arrived with an A4 envelope. The contents unlock the secrets of the *Doctor Who* logo that accompanied the programme on screen from 2010 to last year's Christmas Special.

Doctor Who Magazine is meeting Tony at the British Film Institute on London's South Bank. It's just around the corner from his current office, where he's Executive Creative Director of ITV Creative. "We're the in-house advertising agency for all of ITV," he explains. "We look after all the on-air work, posters, press and all the branding as well. When I came over here, they were rebranding ITV and they poached me to work on it."

He's referring to the logo that was unveiled across all of ITV's channels at the start of 2013. "What they had before was very corporate looking. It didn't feel welcoming. The brief for us was to make it more human, and that's why we went for a cursive, handwritten style, with more colour."

Tony and his team were also responsible for the logos adorning ITV's fantasy dramas *Jekyll and Hyde* and *Thunderbirds Are Go*, both of which debuted in 2015.

Before he moved to the broadcaster, he worked at Red Bee Media. "Red Bee was once part of the BBC," he explains. "It used to be called Creative Services, but then they sold that arm. But it was still basically the agency for BBC marketing, so we did all the promos for their channels. For example, when *Doctor Who* came back in 2005, Red Bee made those original promotional films with Christopher Eccleston and Billie Piper."

> "They talked about magic, and it being an equivalent franchise to *Batman*, *Superman* and *Star Wars*."

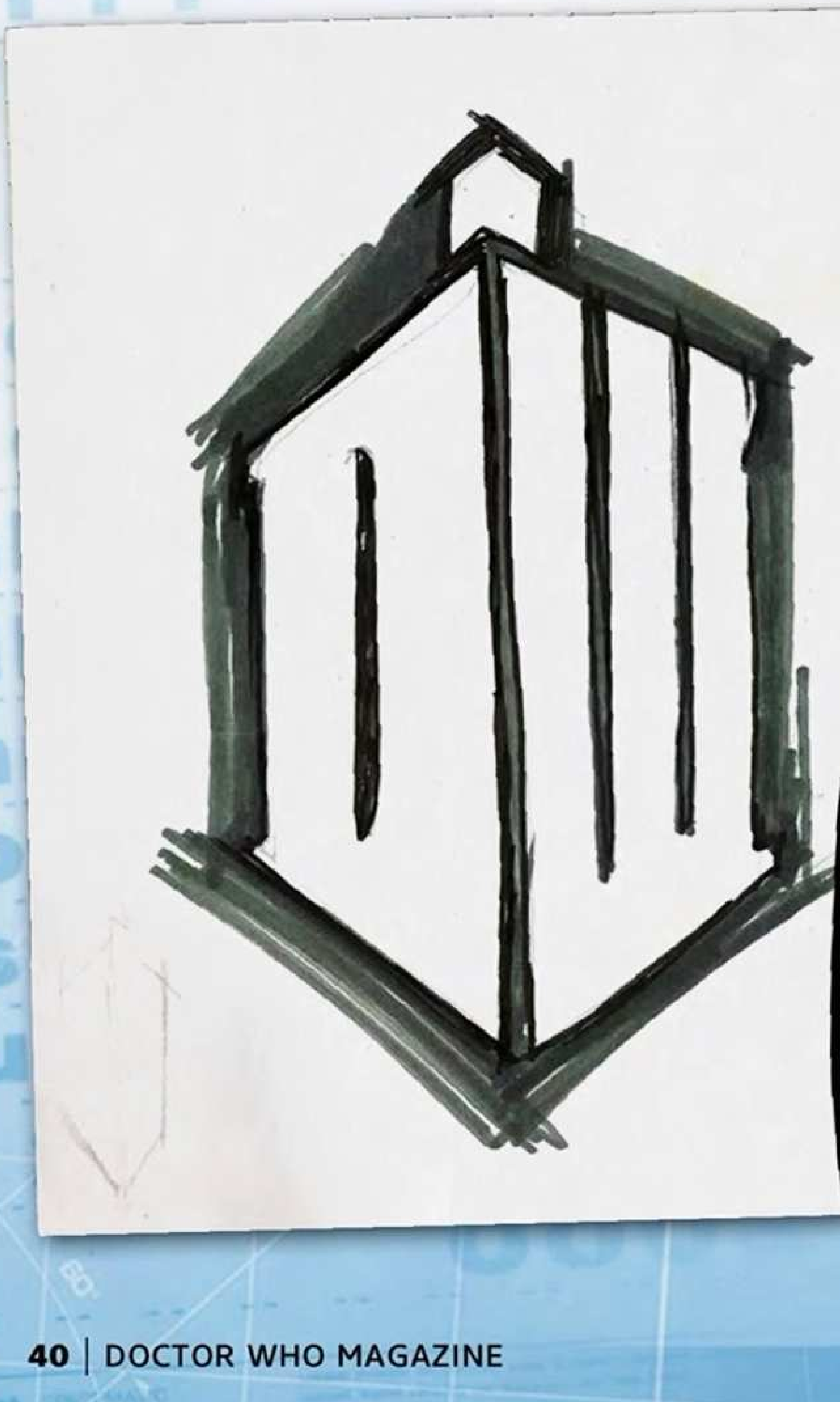
With a new production team headed up by Steven Moffat and Matt Smith's Doctor on the way, the programme's on-air look was being readdressed in 2009. As we saw last issue, the previous logo had been created in-house at BBC Wales. "So, we were quite surprised when we were offered the work," says Tony.

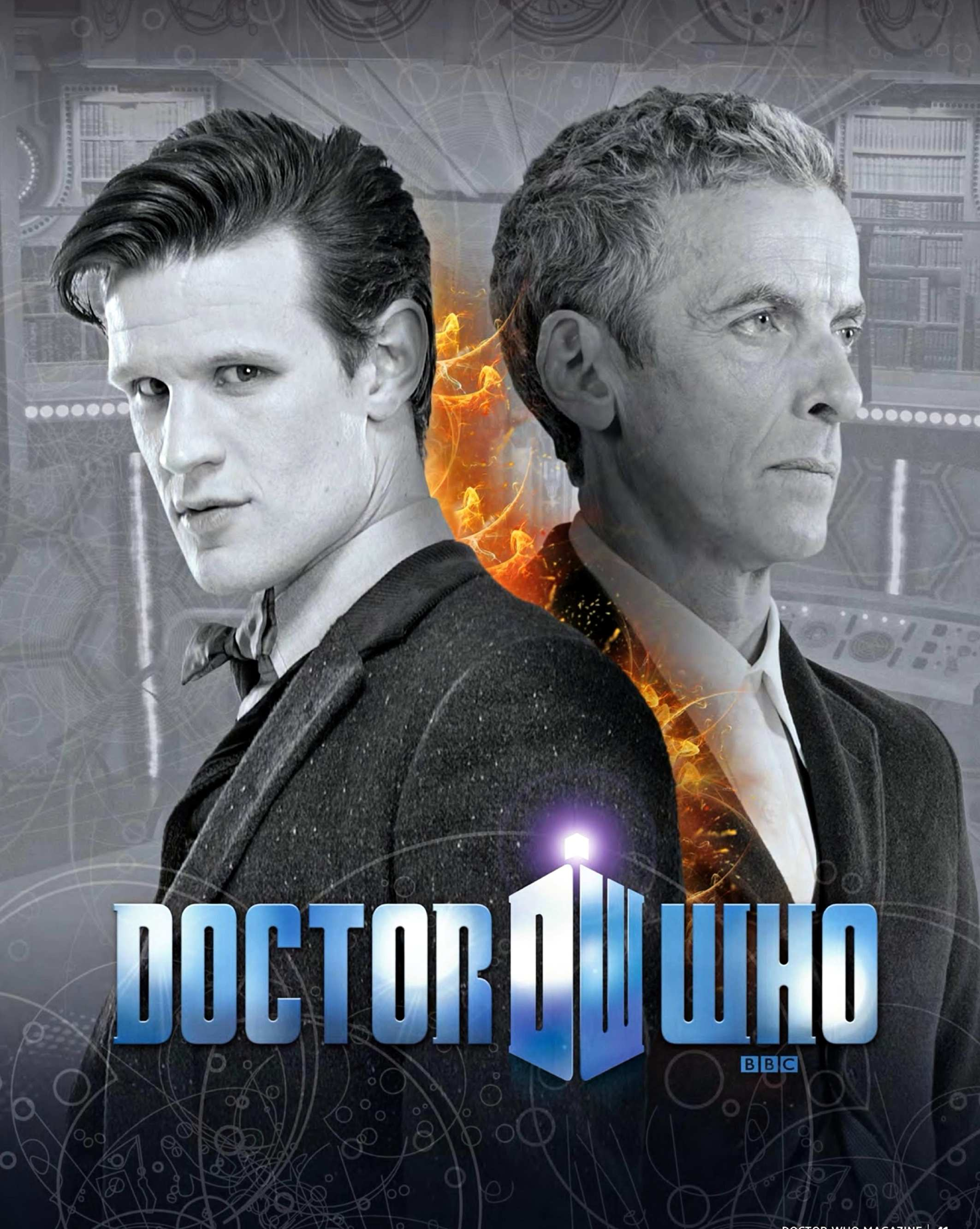
The initial brief came from James Wood on the BBC marketing team.

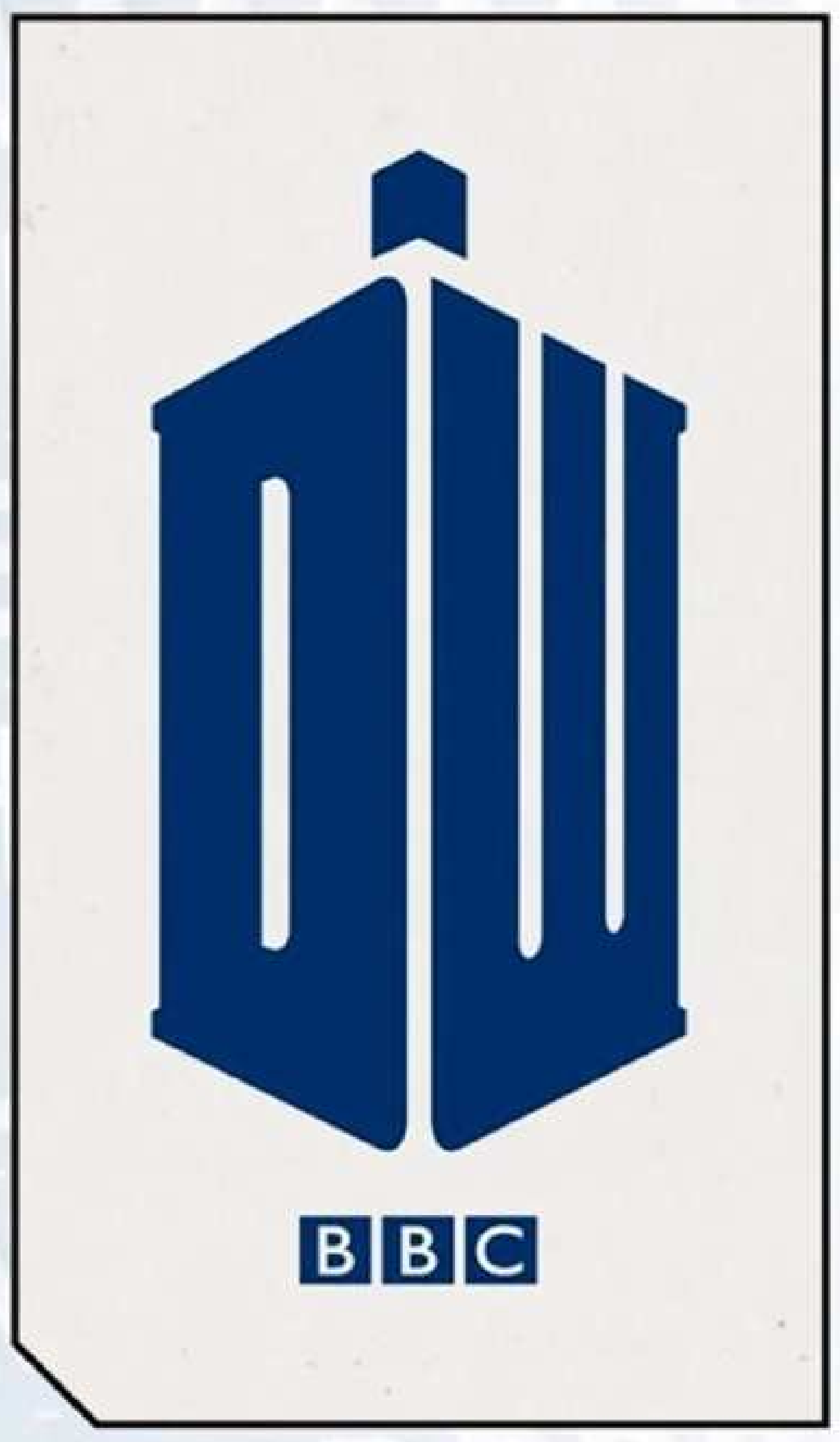
"Originally, this was just for a film to launch Matt Smith [which resulted in the 'everywhere and anywhere' promo]. But at the bottom of that there was: 'We're also looking at a new logo, would you consider that too?' It was almost an aside to the campaign, but it was the bit we got most excited about, as *Doctor Who* geeks. We concentrated more on that than anything else."

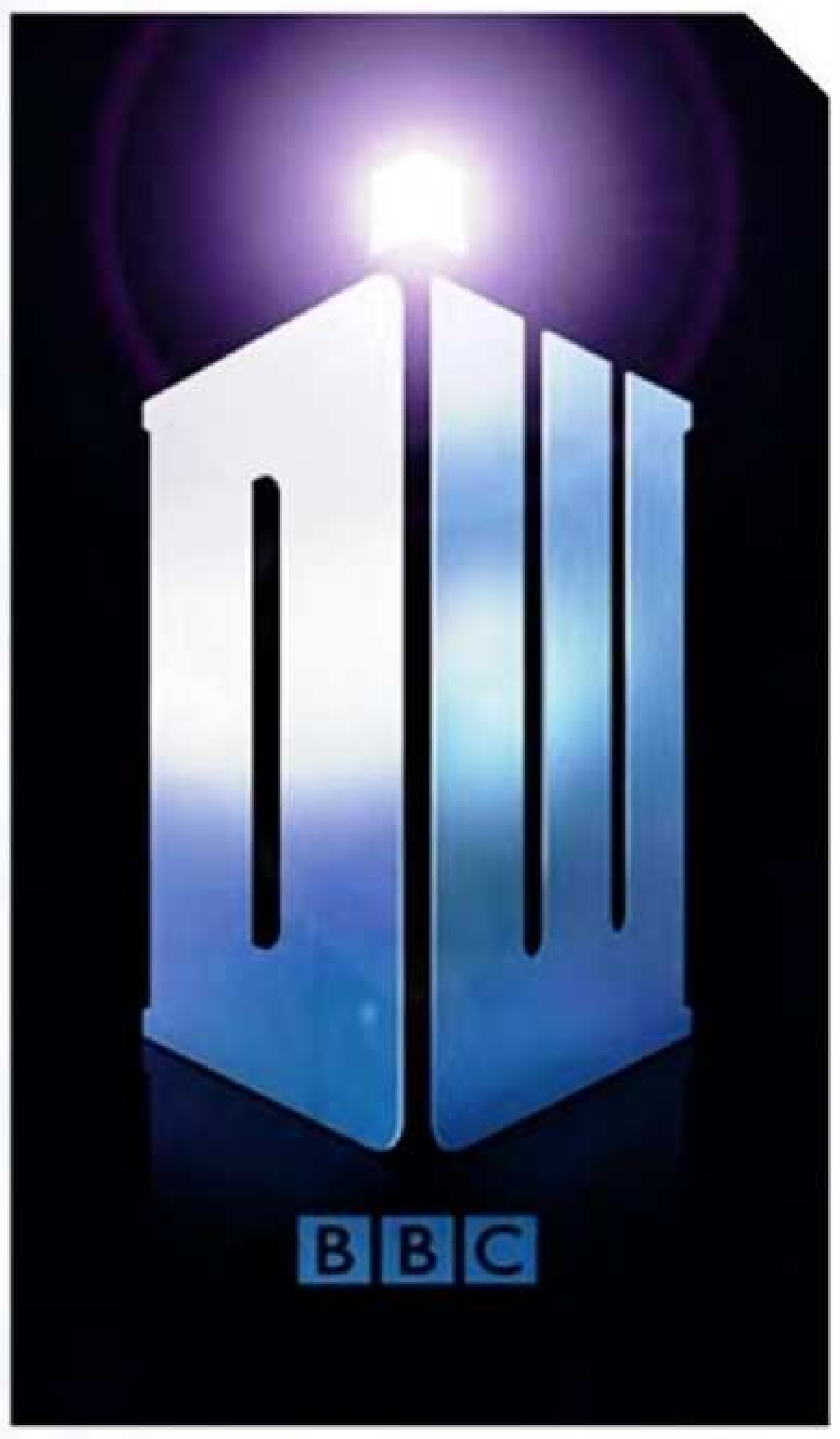
This new vision for the show came from executive producers Beth Willis and Piers Wenger. "It was of a fairy tale, and skewed much younger. They talked about magic, and it being an equivalent franchise to *Batman*, *Superman* and *Star Wars*."

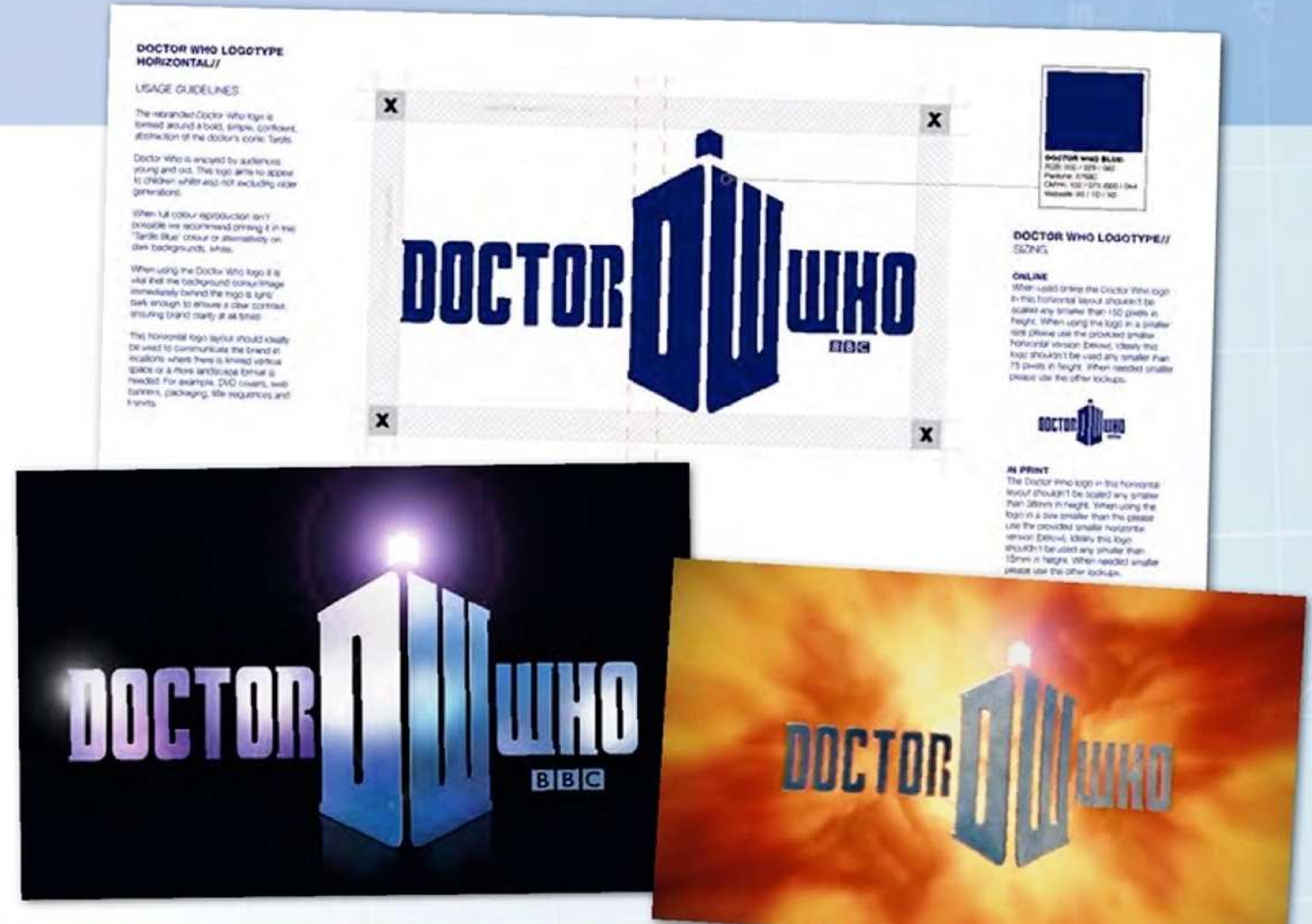
That's what prompted Tony to start thinking about an insignia. "I'm also a massive comic-book geek. I collect *Superman*, and going around my head was, 'What would the Doctor wear on his chest if he were a superhero?' It was me and a guy called Matt Rhodes who were the creatives on →




DOCTOR WHO
BBC






DOCTOR WHO LOGOTYPE HORIZONTAL//

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DOCTOR WHO LOGOTYPE// SIZING

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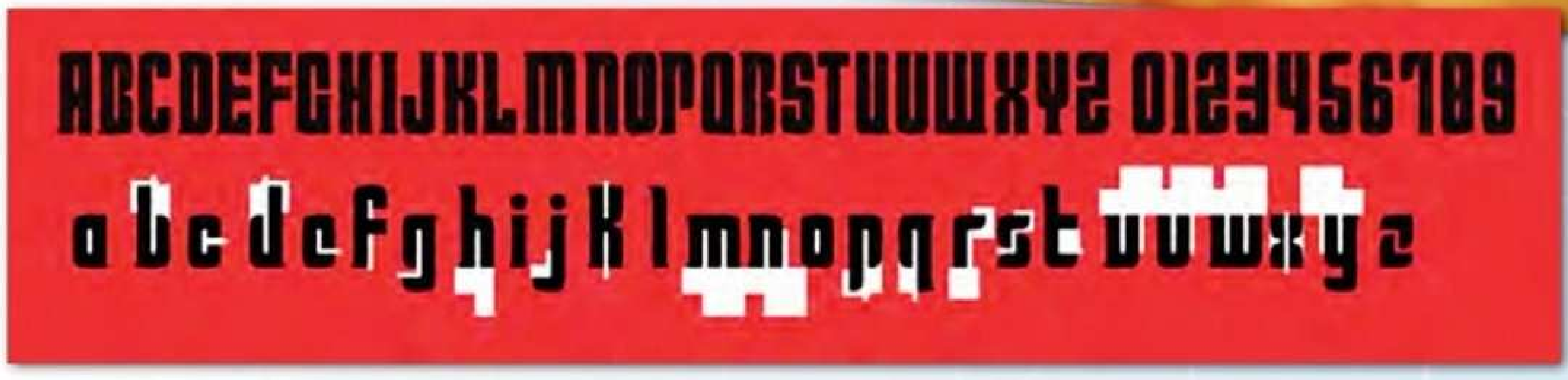
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a b c d e f g h i j k l m n o p q r s t u v w x y z

Above left: Variants of the TARDIS symbol. **Above right:** The single-line logo, the style guide issued to licensees, the logo as seen on screen in 2010, and the accompanying font. **Below inset:** The 'DW' as seen in the titles of *Asylum of the Daleks* (2012). **Bottom left:** The amended logo made its debut in *The Snowmen* (2012). **Below right:** Logos as seen in the 2012 episodes.

→ this, so we just started doodling. It happened really quickly. I began with a TARDIS, as you do, and just put 'DW' into it. Do you want to see?"

At this point he produces that envelope, and pulls out a sheet of paper which contains his original sketch. He points to the bottom right, and some pencil marks. "You can see I started there, but stopped, and then drew the image bigger." And there it is, the complete idea, captured in his first attempt. "We liked it straight away."

The idea of an insignia hadn't been part of the brief. "We just started talking about how we were going to present it, talking about when you were kids, how you'd draw logos on your pencil case and all that sort of stuff. So that's how we pitched it. We got a pencil case and drew it on that in biro pen."

James Wood and Kirsty Mullen – "who ran the *Doctor Who* account" – bought the idea, and a full accompanying typeset was created by Simon Crabtree, extrapolated from the emblem. **DWM** points out that an already extant font, Philadelphia, bears a strong resemblance to the letter forms in the final *Doctor Who* logo. We show it to Tony. "He might have taken that as a starting point and tweaked it, as most designers do with fonts. But he definitely drew it – I saw him do it with my own eyes."

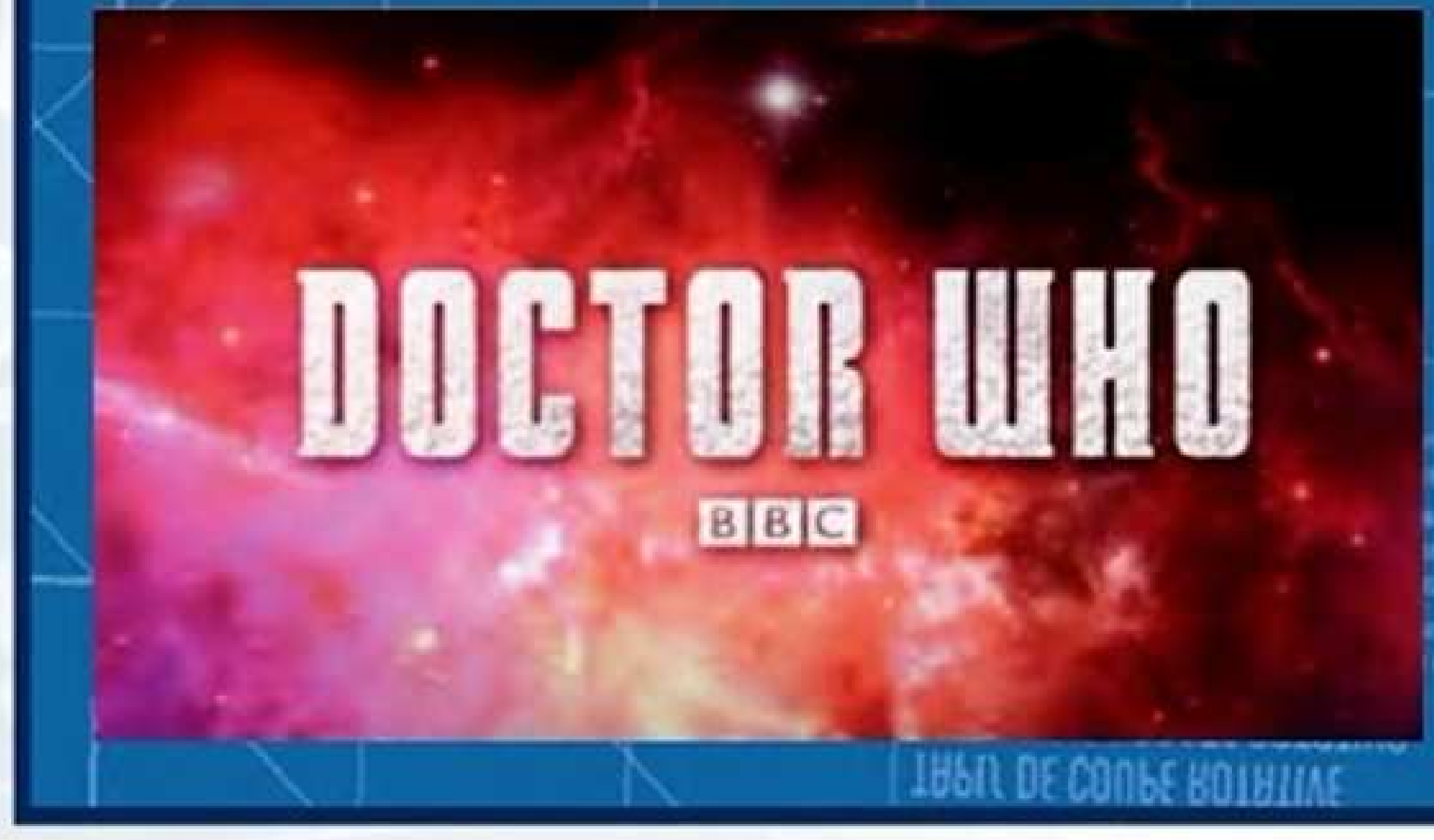
Their design was then presented to Beth Willis and Piers Wenger, who in turn "sold it to Steven Moffat".

The original concept presented the lettering in what Tony describes as a "solid TARDIS blue – pure, nice!" He continues: "But then we got a round of feedback, because nobody's ever 100 per cent happy with anything. It was mainly from Beth and Piers, about making it 'fairy tale'. They wanted purple in it, and white; this magical effect. We didn't really like it, and pushed against it a bit,

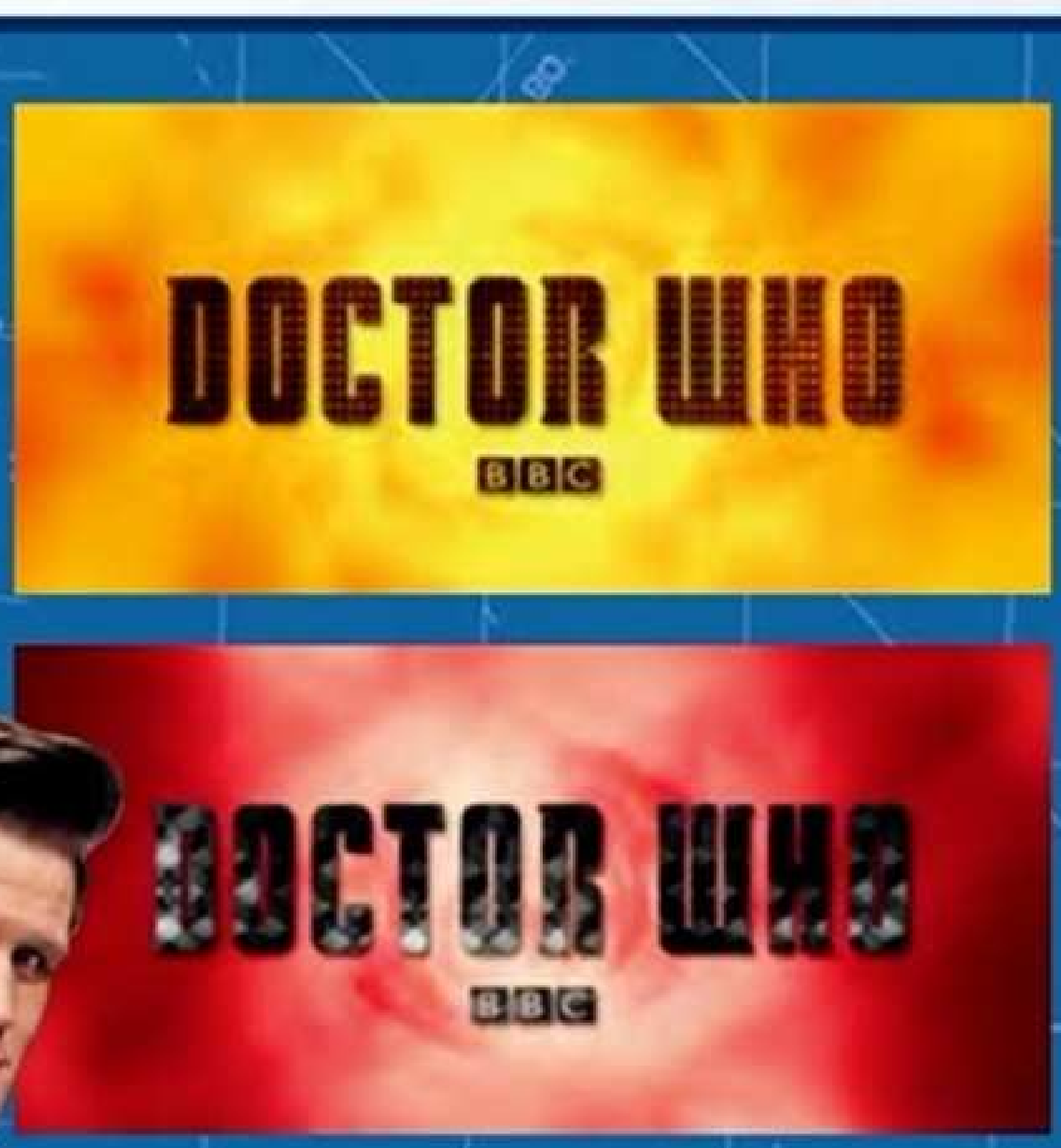
SIGN OF THE TIMES

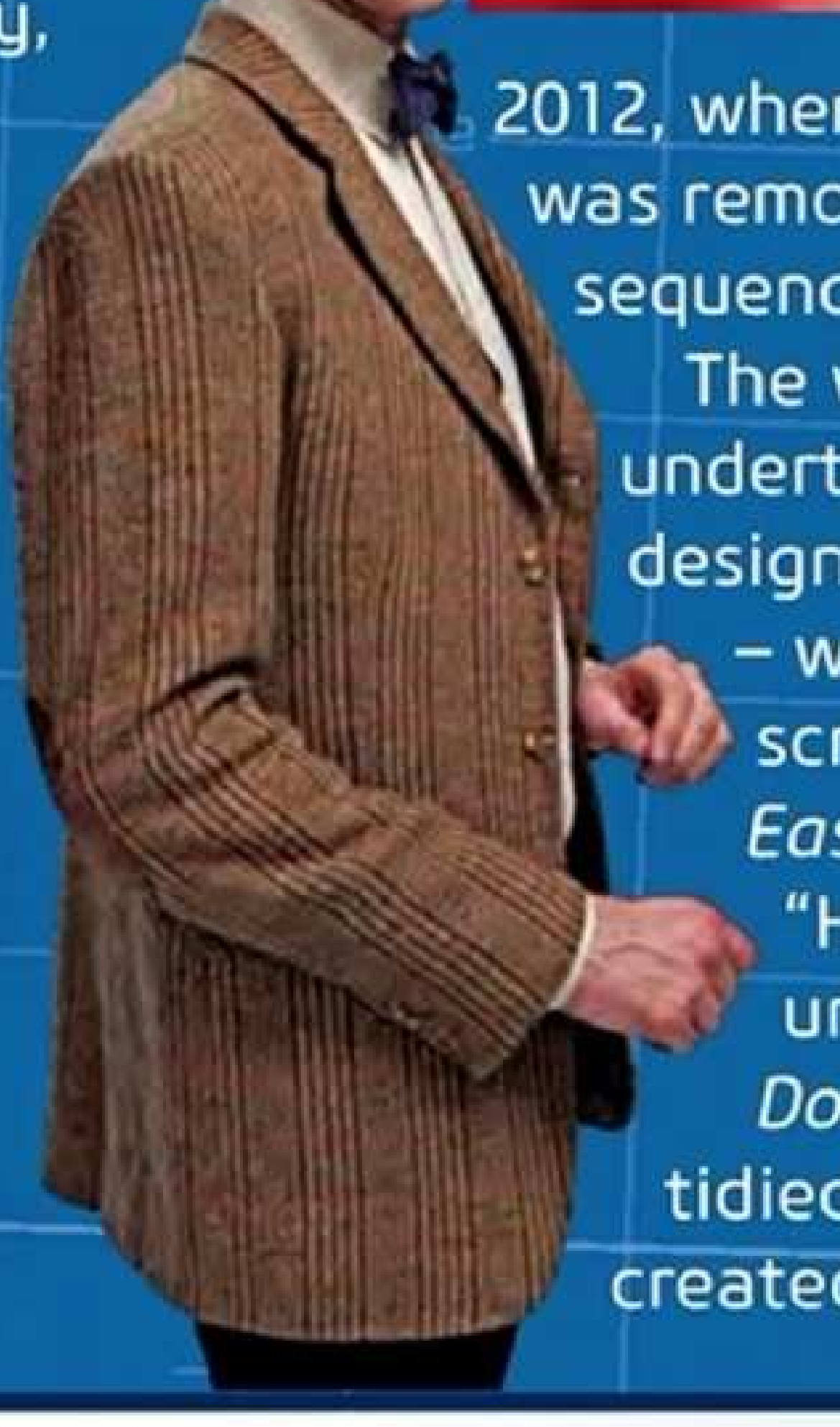
Edward Russell was *Doctor Who*'s brand manager from 2006 to 2017, so it's surprising to learn he had no input into Red Bee's design. "It was a strange situation," he says. "But that was the way things worked back then."

He has mixed feelings about the finished logo. "What I still really like about it is the insignia, which is very clever. And I love the way the serifs of the 'D' go one way and the serifs of the 'W' go the other, replicating the rim and the lip of the TARDIS. Unfortunately, I don't think the actual lettering of 'Doctor Who' is very nice. And the fact it reads as: 'Doctor DW Who'."

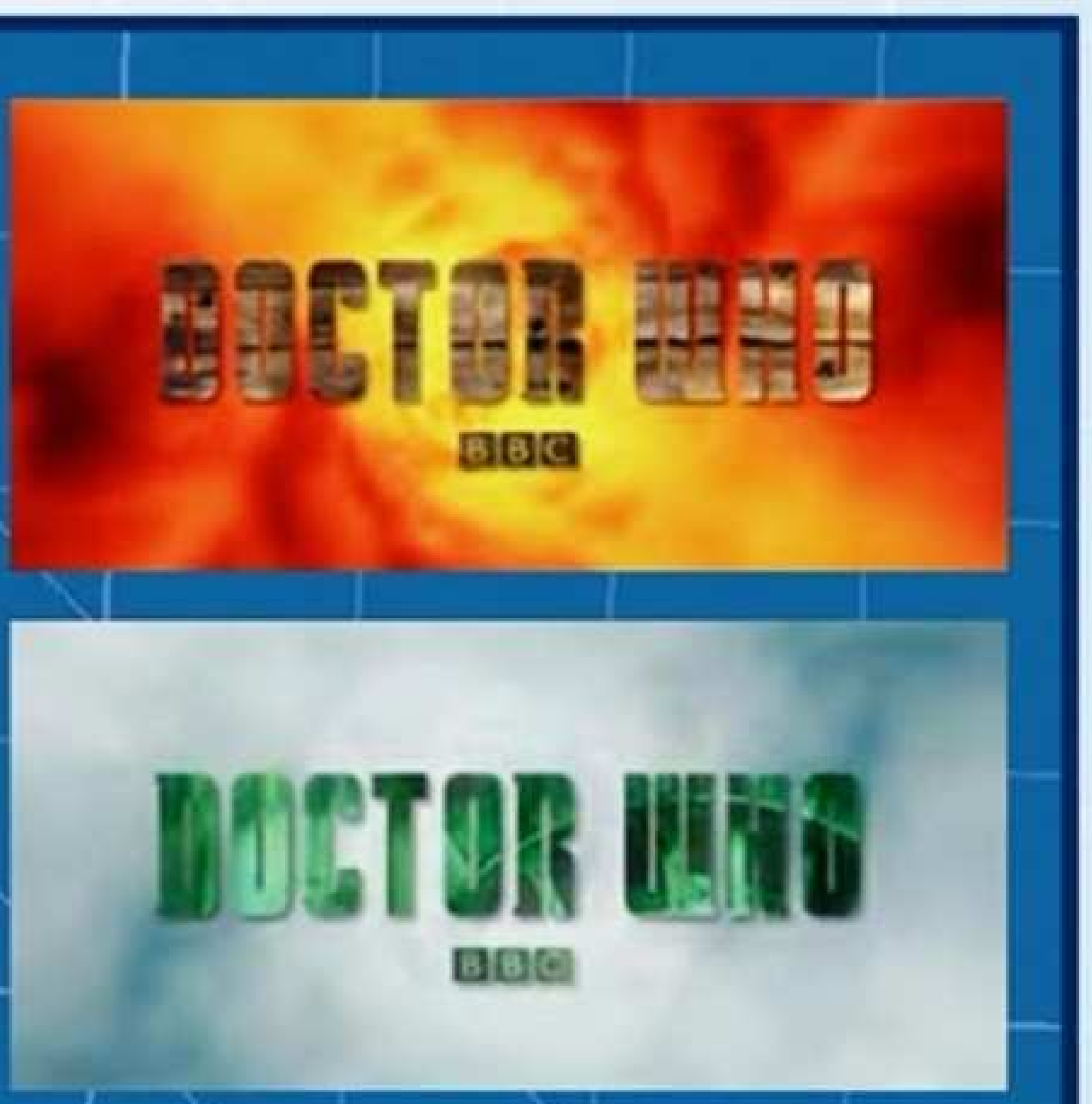


Edward was involved in discussions about the design's retooling for Series 7 in 2012, whereupon the insignia was removed from the title sequence logo.

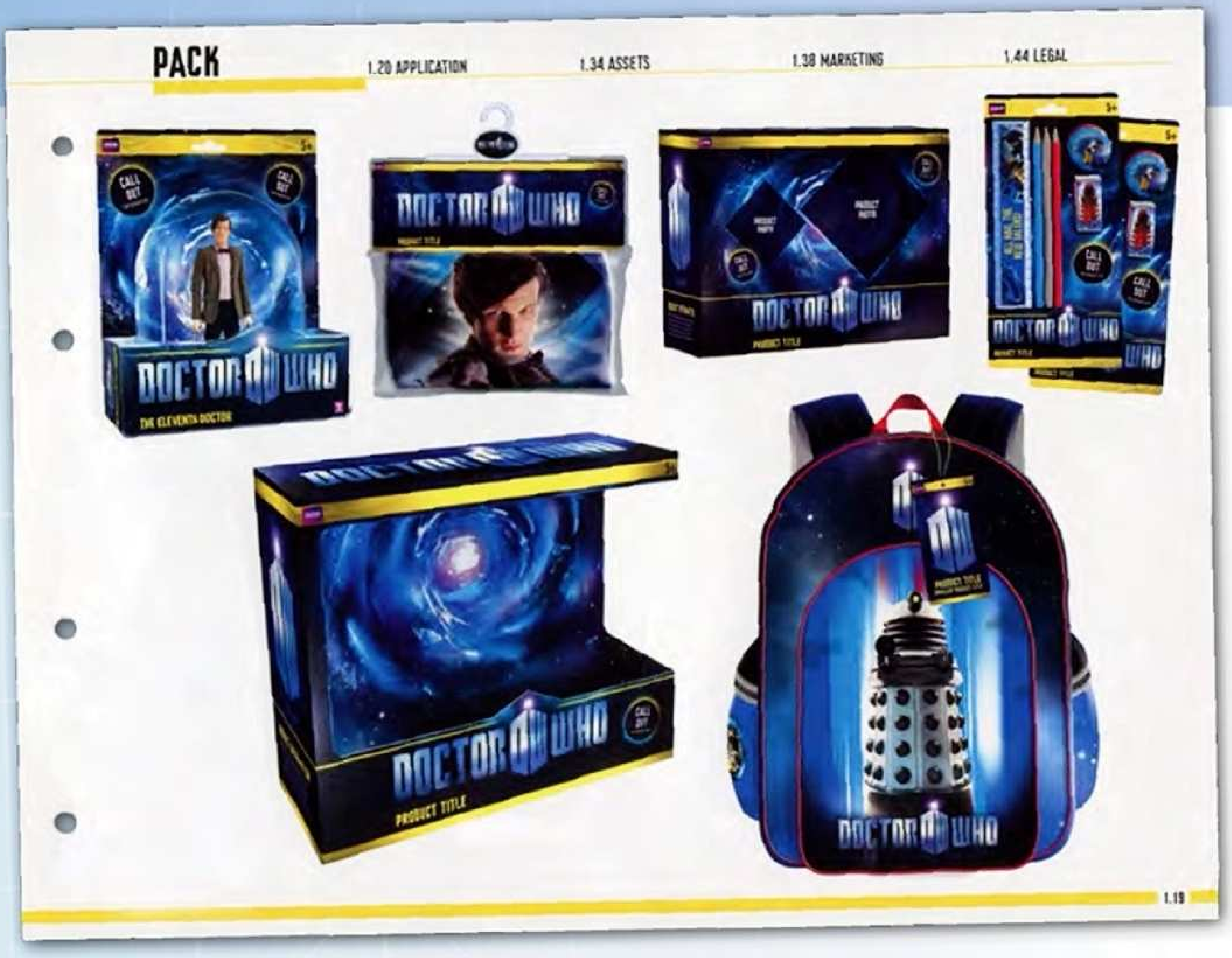


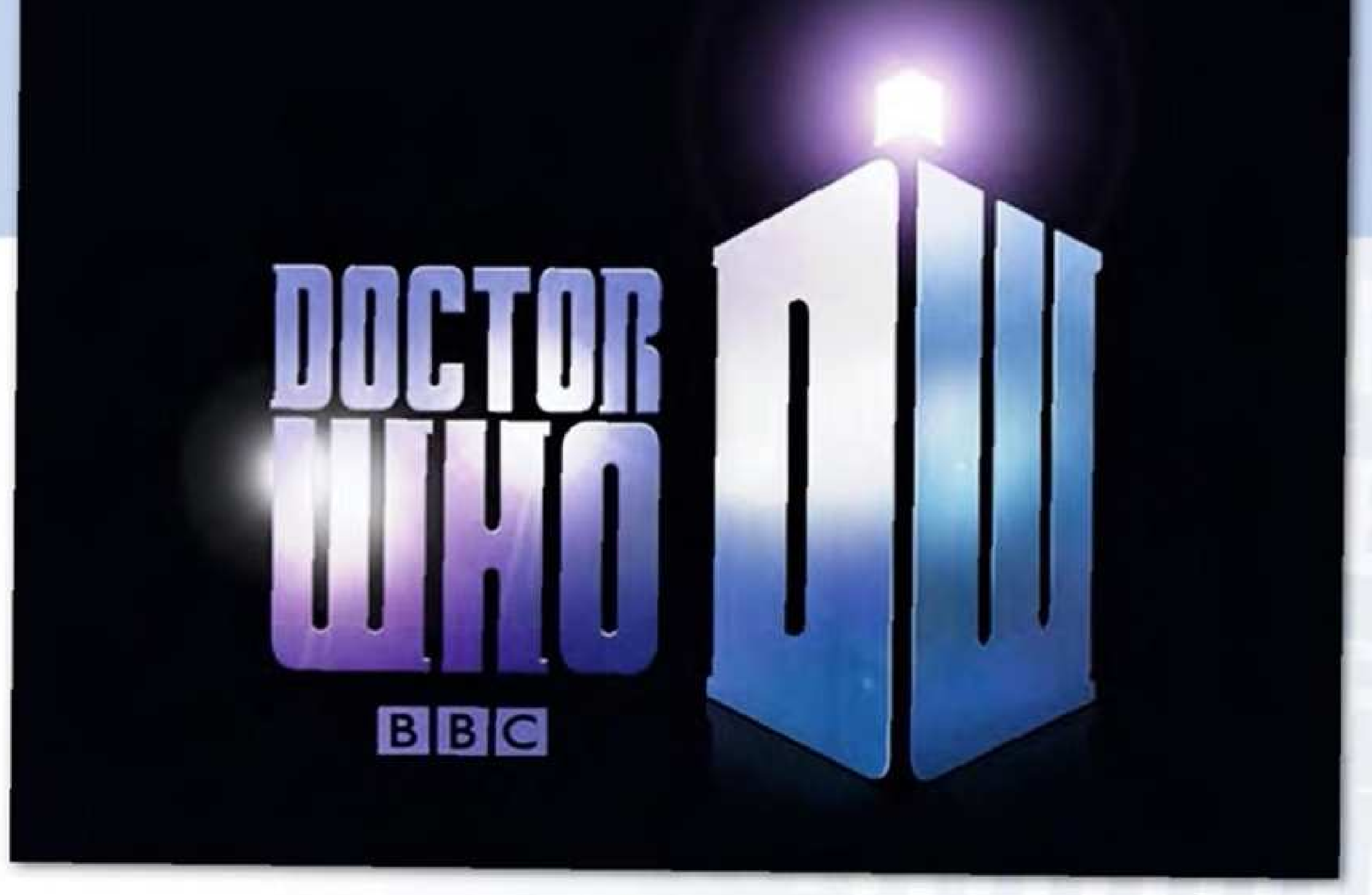


The work was undertaken by freelance designer Peter Anderson – who'd refreshed the screen identity of *EastEnders* in 2009. "He ironed out some unevenness in the *Doctor Who* font and tidied it up." He also created the new title sequence, which would debut on Christmas Day 2012.



But before that, the first half of Series 7 brought an experiment with different logo 'skins'. "That had been the original idea back in Series 5," says Edward, "but the title sequence had been completed so late in the day, there hadn't been the opportunity to do it. Looking back on it now it was a clever idea, but it didn't look particularly attractive, did it?"



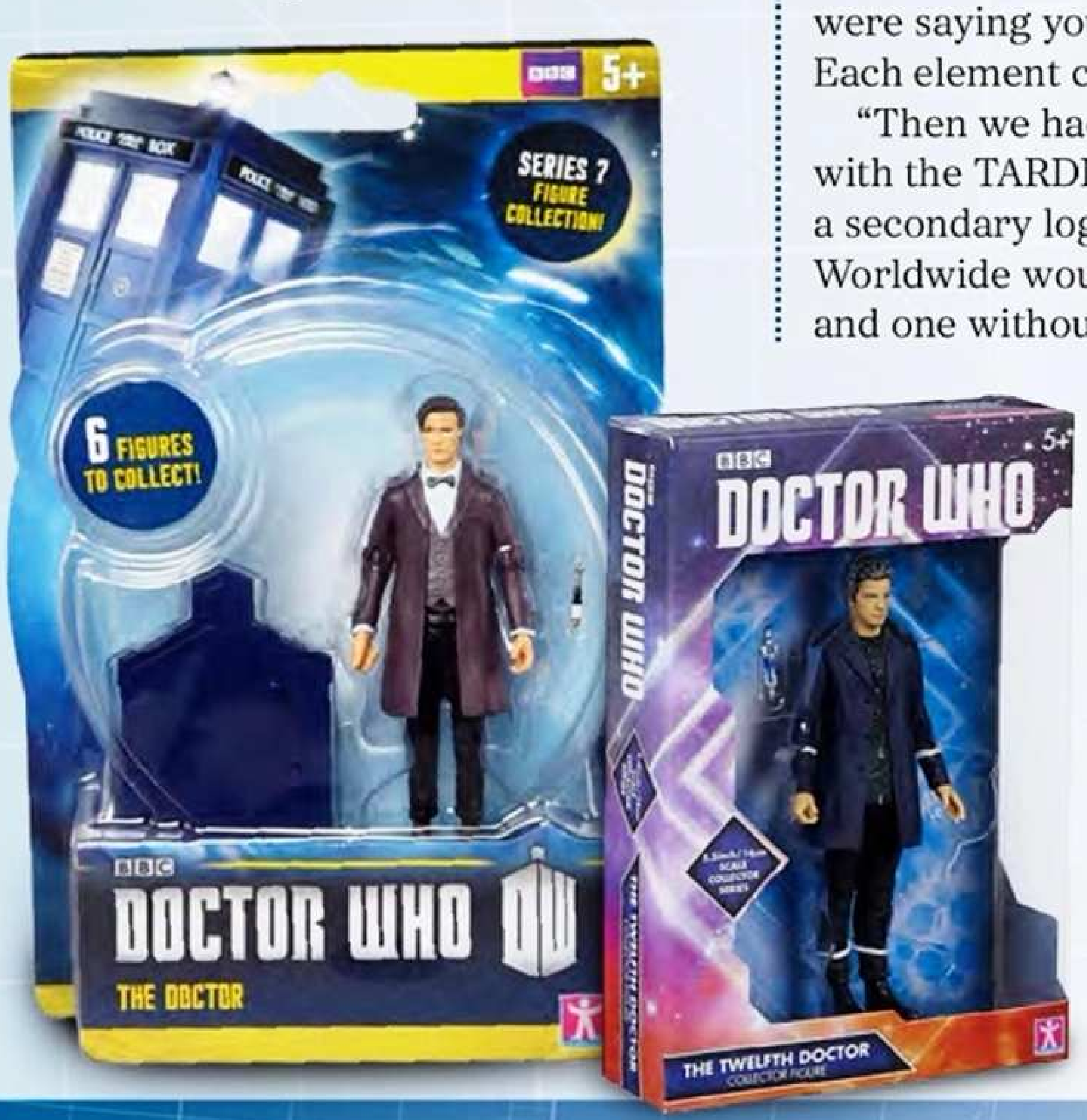


because we preferred a pure version. But they were adamant this was what the tone of the show was going to be.”

In general, how does Tony feel about the design process, wherein the people who set the brief – and give the yay or nay – may potentially be less aesthetically attuned than he? “It’s frustrating when you get feedback on stuff from people who don’t know anything about it – but at the same time, feedback can come from anywhere, changing the direction of a project and making it better. However, branding in the TV industry is very different from advertising butter, or a product, or whatever, because in TV, the people who are briefing you are creatives themselves, so they’re full of ideas. It means I don’t mind getting comments from the individuals making the programmes. I have a lot of respect for them.”

Red Bee’s interpretation of the brief was captured in a style guide they put together to accompany their work. In part, it read: “We want to create excited anticipation amongst kids and their parents – Kids who want to be adults and adults who want to be kids. Reinventing *Doctor Who* whilst reassuring his essential DNA remains. Tone: Mind blowing and full of wonder. Thrillingly scary but tempered with humour and warmth.”

> **“We’d looked at old *Doctor Who* logos and there was a tradition of a stack.”**



When the design was made public, it appeared in a two-line, stacked iteration. “That was our primary logo,” confirms Tony, who says he was surprised when it didn’t make it to screen. “We’d looked at old *Doctor Who* logos, and apart from the Eccleston/Tennant one, there was the tradition of a stack. We loved that, so we went there straight away.”

Red Bee’s style guide picks up that point: “The use of this vertical stack plays reference to the iconic *Doctor Who* logos of the last century, which were all set in this manner.”

Tony again: “We had the stack on one side and the insignia on the other. We were saying you didn’t have to use both. Each element could break away.

“Then we had the one-line version with the TARDIS in the middle as a secondary logo, which we thought BBC Worldwide would use [on merchandise], and one without the TARDIS at all as a tertiary logo.”

Another notion was to drop the ‘Doctor Who’ text entirely, and simply use the insignia on screen – as seen in the initial Eleventh Doctor trail. “That’s what we wanted to do,” says Tony, “but I don’t know who pushed back against that. Then, weirdly, in the show they used a chrome version of our lettering. We were really shocked when we saw it.”

There then followed a new complication. “When BBC Worldwide started using the logo they had real trouble with the colours. The gradient running through it meant it got lost in the background. On the toy shelf, where you want it to stand out, it just didn’t work at all.”

Tony admits it was inexperience on his part that meant he and Matt hadn’t specifically looked at how it would perform in different environments. “I’d do that now,” he says, laughing. “But we weren’t really a design department. We were two creatives working on a campaign who just got lucky, really. We presented it in quite a haphazard way, without mocking up any dummies or anything like that. ‘Here’s the logo – it works really well on black!’ Ha ha!”

This led to a later version, tweaked especially for packaging, “which was pulled back to our original TARDIS blue. That second round of adjustments was good for us, because that’s when we managed to finesse it a little more, and take away the horrible purple!”

That wasn’t the last revision, even though the logo had now debuted on screen. “BBC Worldwide had done some →

Above left: Packaging examples from the style guide for Series 5 (2010).

Above right: The stacked version of the logo proved difficult for licensees to use and was rarely seen.

Below left: An amended logo on packaging for a Series 7 (2012-13) action figure of the Eleventh Doctor; and with further amendments on a Twelfth Doctor action figure from Series 9 (2014).

Below right: One of the first *Doctor Who* publicity shots of Karen Gillan (who played Amy Pond) and Matt Smith (the Doctor), taken in 2009.

Right: Tony's office features a *Doctor Who* souvenir.

Below: Tony worked with Chris Chibnall on the logo design for ITV's *Broadchurch*.

Box bottom left: The original *Doctor Who* logo appeared in the titles for *The Day of the Doctor* (2013).

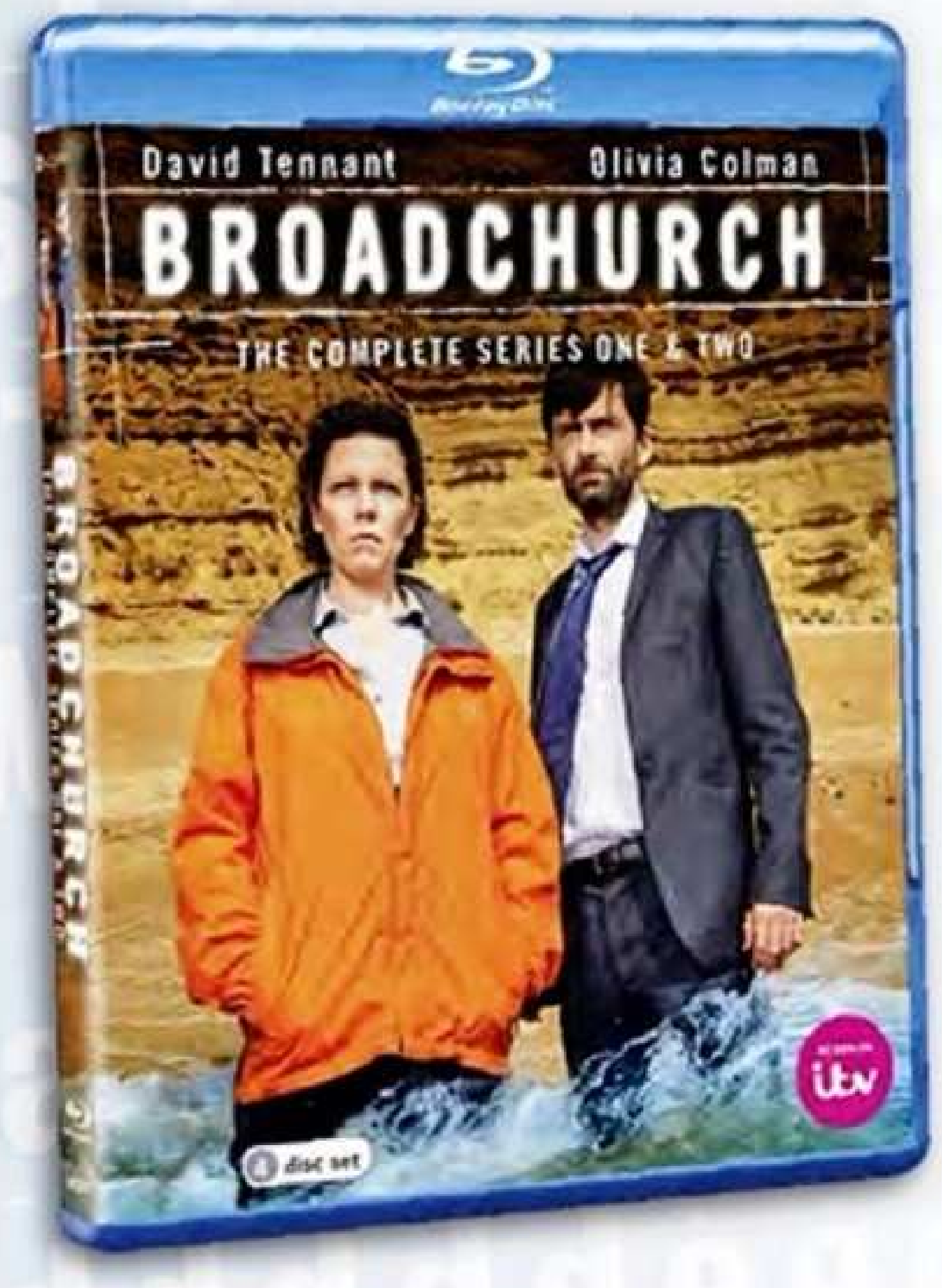
Box right: The logo as seen in the Twelfth Doctor's title sequences.

Bottom right: The classic Co-Op logo can be glimpsed in this scene from *The Green Death* (1973).

→ of the stuff we should have. They'd mocked it up on packaging, and they were other real problems with it. The size of the insignia wasn't working for them..."

This prompted a reduced 'TARDIS', which was subsequently moved from the middle to the end of the logo. And then, in 2012, it was dropped entirely. At this point, Tony was no longer involved, but he says he didn't mourn its loss. "People take a logo and use it how they need to. The insignia had its place, and I continue to love it when I see it on book spines. But even without it, the logo still feels like *Doctor Who*."

However, he wasn't impressed with the innovation introduced in the first half of Series 7, when the letters were given a new 'skin' each week, to reflect the content of the episode (Dalek bumps for *Asylum of the Daleks*, reptile scales for *Dinosaurs on a Spaceship*, etc). "You shouldn't treat a logo like that," he says, sighing. "That was definitely not in our style guide. The thing you need to hang on to more than anything else is your brand. Messing around with it is a bit odd, because then it gives licence for everyone else to do the same. And all of a sudden, you don't know where you are."



DWM is speaking to Tony at the end of January, before the 2018 logo has been revealed, and he speculates it'll contain some retro elements ("I was wrong about that!" he tells us in late February). Having worked on the promotional elements for all three series of ITV's *Broadchurch*, he has some insight into the kind of handle new *Doctor Who* boss Chris Chibnall has on graphic design. "Oh, he's definitely got a strong aesthetic sense. He was with us every step of the way on that. We'd show him an idea for a poster and he'd say, 'I want this, this and this,' and you'd go, 'Yep, that makes total sense.' He's got a very clear vision for everything."

As for Tony, what's he drawn to when it comes to graphic design? He reveals he's a huge fan of the original Channel 4 logo, created by Martin Lambie-Nairn in 1982. Lambie-Nairn would go on to overhaul the identities of BBC One and BBC Two in the 1990s. "Channel 4 has stood the test of time. Lambie-Nairn's work; that was the pinnacle in TV idents. That era was when he was at his best. His designs were fun, they were creative, everything you'd want for a channel, really."

> "They're beautiful, classic logos that were really well crafted... they feel modern again."

He also expresses a fondness for the 'classic' WH Smith and Co-Op logos, both of which have recently been resurrected. "They're beautiful, classic logos that were really well crafted. All of a sudden they feel modern again, because they're so retro.

"But my favourite logo of all-time is British Rail. The two lines with the arrows on it. It's so simple and yet it tells you everything about what that company is. I love it."

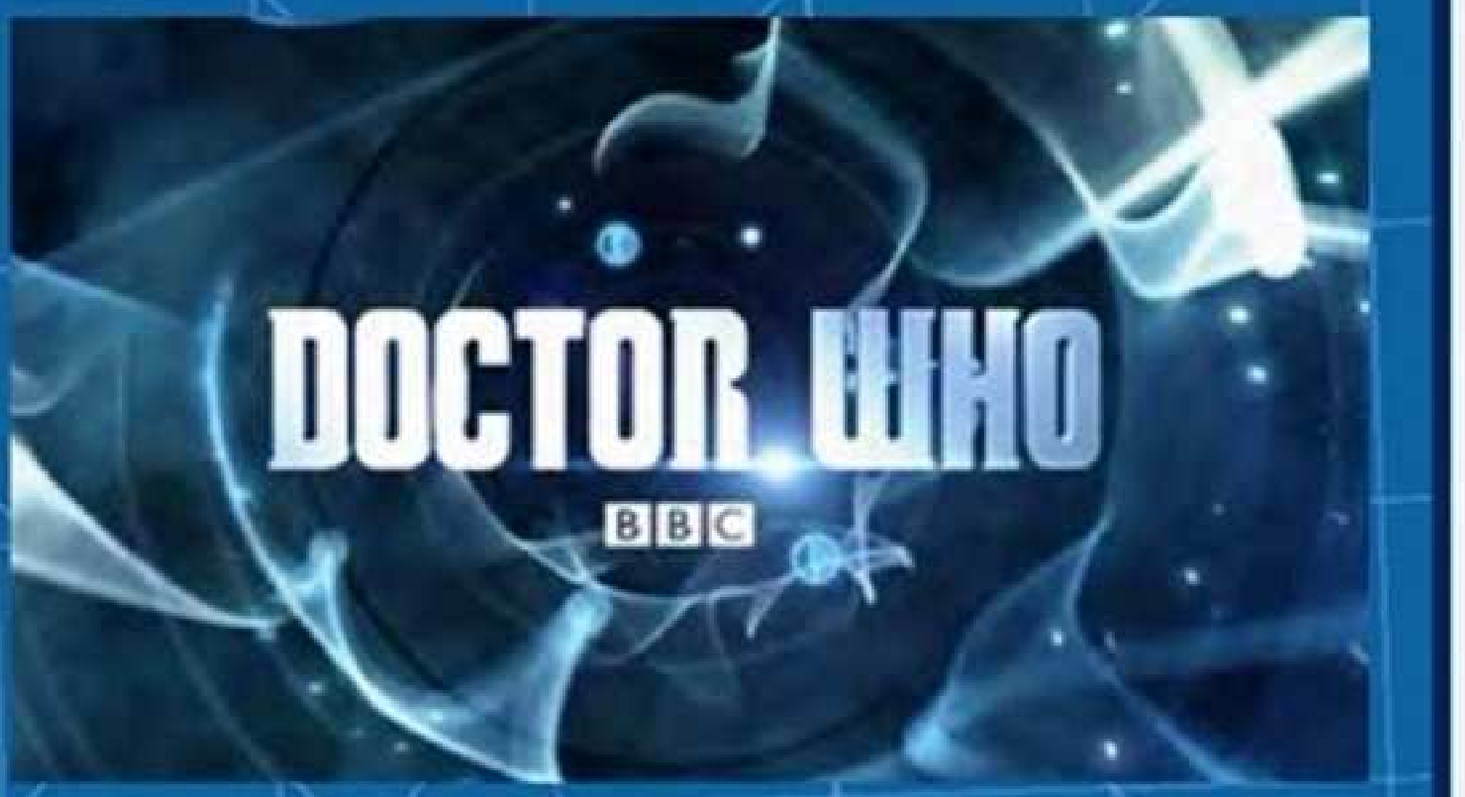
Unsurprisingly, when **DWM** then pushes him for his most-loved *Doctor Who* logo, he keeps it old school, citing the Bernard Lodge creation which debuted with Jon Pertwee in 1970 and, in a slightly revised form, still accompanies a lot of merchandise today. "When you look at that, there's something a little bit weird and magical about it – the tiny flourishes on the 'H' for example. It's futuristic, but classic at the same time.

"The logo is the first thing anyone's going to encounter about a brand, it's your introduction. And a good logo should tell a story..." **DWM**

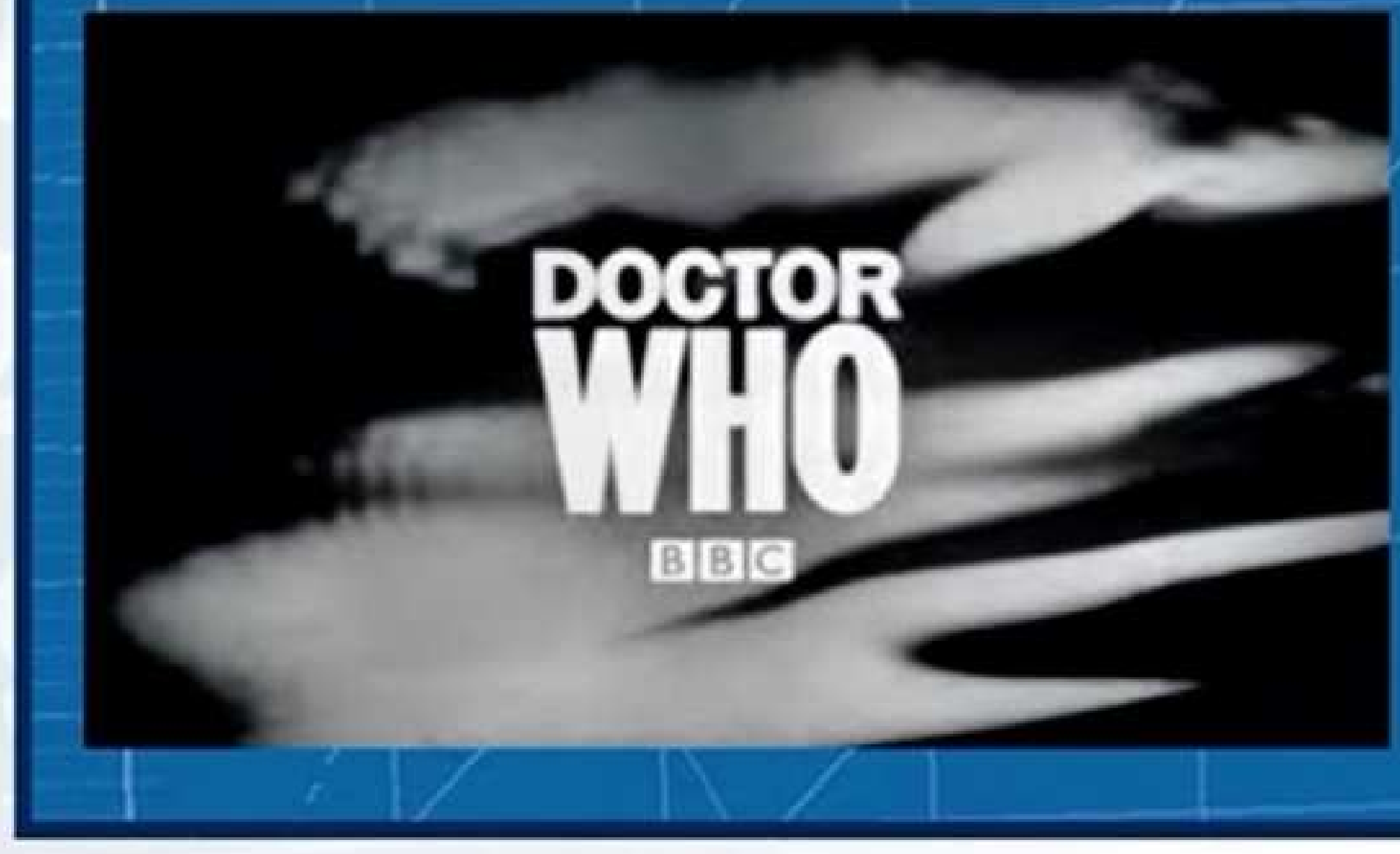
REVERTING TO TYPE

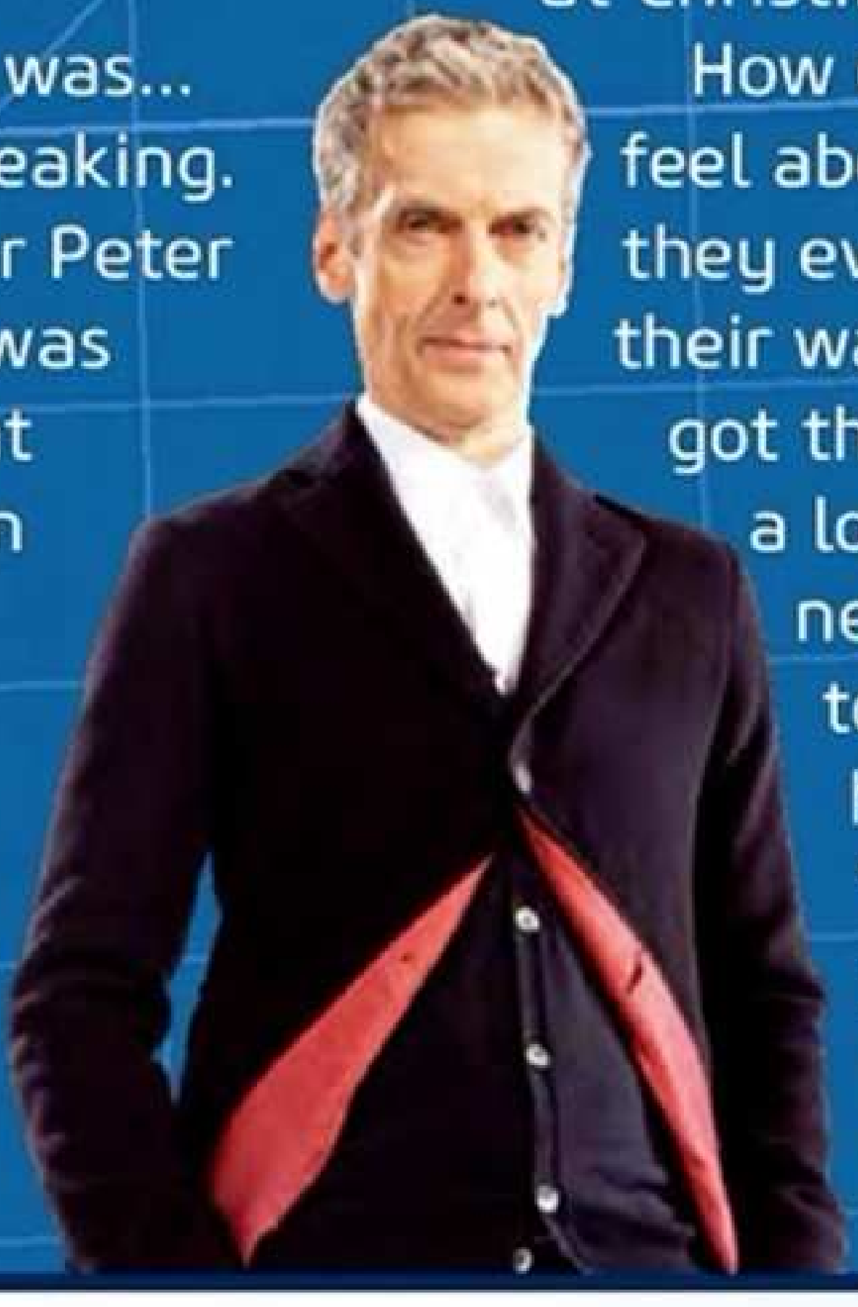
In 2013 it was confirmed Matt Smith would be leaving *Doctor Who*, prompting talk about another visual revamp. "BBC Worldwide still had issues with the logo," explains Edward Russell. "The lettering is quite slim, and they worried it almost looked like a barcode when viewed from a distance. So there were a couple of options.

"One was to create a completely new logo, but I recall our colleagues at BBC One weren't keen on that. Not because they didn't understand the issues, but because it feels insecure of a brand if it keeps altering its look. They were right to keep us from doing that... although at one point we even talked about bringing back the very first William Hartnell logo [which was used for 2013's *The Day of the Doctor*]."



The other option was... well, to keep on tweaking. "What happened for Peter Capaldi's iteration was that the font was redrawn again. It felt a little wider, a little bit thicker, and easier to read."





This would prove to be the last redraft, accompanying the Doctor's travels from 2014 to his final stand at Christmas.

How does Edward feel about the design they eventually worked their way to? "I've got this theory that a logo doesn't necessarily have to be attractive," he says tellingly, "it just has to be memorable. The two don't often go hand in hand."

GALLIFREY
UPON THE DESERT OF HIGH REMORSE, WITHIN THE TOWER OF SILENT MEMORY...
THE LORDS OF TIME ARE GATHERING.
UGGH! ME KNEES ARE GOIN' ALREADY! I THINK THEY'VE STARTED GLOWIN'!
WHY CAN'T THEY INSTALL AN ANTI-GRAV DISC IN THIS OLD DUMP? OR AT LEAST A STAIR-LIFT?
DON'T YOU FEEL EVEN THE LEAST BIT HONOURED YOU'RE GETTING YOUR REGENERATION HERE? THIS TOWER IS A PIECE OF HISTORY!
WELL, SO AM I, BUT I'M NOT AFRAID OF A BIT OF REFURBISHIN'!
THIS IS ME LAST ONE AND I'M MAKIN' THE MOST OF IT. I'M GETTIN' A YOUNG BODY: SIX FOOT THREE, WITH MUSCLES LIKE A KARROGIAN BLOOD-HOG!
YOU KNOW, YOU USED TO SAY AT THE ACADEMY THAT GOOD LOOKS WERE THE FIRST RESORT OF THE INADEQUATE.
HAH! I TAUGHT YOU SOME RUBBISH, DIDN'T I?
YOUR "RUBBISH" KEPT ME ALIVE THROUGH SIXTEEN TRANS-WARP CAMPAIGNS AND A TIME WAR.
NICE TO KNOW I WAS GOOD FOR SOMETHING!
THE CHAMBER IS STILL. THE SOFTLY-SPOKEN LITANY OF A RITUAL OLDER THAN STARS BEGINS...
IN THE FIRES OF THOUGHT, ALL IS MADE ANEW.
IN THE WINDS OF TIME, ALL IS MADE ANEW.
IN THE TIDES OF INFINITY, ALL IS MADE ANEW.
GENERAL BELLATOR, DO YOU RELEASE THE THEN AND EMBRACE THE NOW? DO YOU CHOOSE TO —
YES-YES-YES! I'VE HEARD THIS MALARKEY ELEVEN TIMES ALREADY! LET'S GET ON WITH IT!
ENERGIES UNNAMED AND UNGUESSED WITHIN BELLATOR'S BODY BEGIN TO STIR.
THEY DANCE...
THEY MERGE...

BELLATOR!!!
HE -- HE IS DEAD, GENERAL...
I KNOW HE'S DEAD, YOU IDIOT, I HAVE EYES!
WHY? WHY DID THIS HAPPEN?!
SSZZSSSS
GENERAL KENOSSIUM! I -- I HAVE GRAVE NEWS!
WHAT.
REPORTS ARE COMING IN FROM ACROSS THE CAPITOL...
IT'S THE R-REGENERATIONS, SIR... THERE HAVE BEEN SIX REGENERATIONS IN THE PAST HOUR...
THEY HAVE ALL FAILED!
THEY HAVE ALL DIED!

AND THEN...
SOMETHING NEW OCCURS.
W-WAIT... NO...
NYAAAAAHH!!!

THE CLOCKWISE WAR

PART ONE

SCOTT GRAY - Story · JOHN ROSS - Art · JAMES OFFREDI - Colours
ROGER LANGRIDGE - Lettering · PETER WARE & MARCUS HEARN - Editors

VWOOOOOOOOOSH!!
HEY, SLOW DOWN! WE ALMOST CLIPPED THAT COMET BACK THERE!
I MISSED IT BY TWELVE WHOLE INCHES, STOP EXAGGERATING!
VWORP! VWORP!
YAAAH!
WHY ARE YOU IN SUCH A RUSH?! I THOUGHT WE WERE STAYING FOR ALAN AND RANESH'S WEDDING!
OH, WEDDINGS ARE RUBBISH! TOASTS WITH NO TOAST, CAKES THAT DON'T KNOW WHEN TO STOP, AND DON'T GET ME STARTED ON CONFETTI...
PAPER TURNED INTO PURE EVIL!
WHAT AREN'T YOU TELLING ME, DOCTOR?
NOTHING! SOMETHING! EVERYTHING IN-BETWEEN!
WHERE ARE YOU? YOUR TRAIL'S SO FAINT...
IF I DIDN'T KNOW YOU BETTER...
I'D SAY YOU WERE FREAKING OUT.
YOU DON'T KNOW ME BETTER...
VRAAAAAAM!
WHOOOA!
WE'VE HIT SOMETHING!
ZZRAAAK!
IT'S AN ENERGY FIELD!
IT'S MASSIVE!
VROOOOP
WE'VE STOPPED!
THERE'S A POWER DRAIN IN OPERATION -- A VERY EFFICIENT ONE. I COULDN'T SHIFT THE TARDIS IF I WANTED TO.
SCANNER SCREEN'S DOWN. LET'S HAVE A LOOK OUTSIDE...

POLICE PUBLIC CALL BOX
WOW. JUST...
WOW.
IT'S LIKE A GRAVEYARD!
YES. SO MANY DIFFERENT TYPES OF CRAFT... ALL SMASHED APART.
I'VE SEEN THIS KIND OF THING BEFORE. WE'VE BEEN PULLED INTO AN ENTROPY BUBBLE. THE TARDIS IS BEING SUCKED DRY.
INTERESTING. NO GRAVITY BUT THERE'S AN ATMOSPHERE -- WE COULD BREATHE OUT THERE...
ZRAAAZ!
HEEYYY!
WH-?!
WHO DID THAT? WHO TOOK A POTSHOT AT MY TARDIS?!
THAT'D BE ME, DOCTOR...
...DON'T TELL ME YOU'VE FORGOTTEN YOUR OLD PAL GOL CLUTHA?
IT'S BEEN A WHILE SINCE THE JOSIAH DOGBOLTER JOB.* I WAS HOPING WE'D BUMP INTO YOU AGAIN!
ROUND 'EM UP, BOYS!
*SEE DWM 500.

OWWW!
THUNKK!
THUNKK!
HEY, THIS HURTS! CUT IT OUT!
YOU'RE JUST HIRED MUSCLE, CLUTHA -- WHO'S PULLING YOUR STRINGS THIS TIME?
YOU MEAN YOU DON'T KNOW? OH, THAT'S HILARIOUS. THIS IS GONNA BE ONE SWEET LITTLE GET-TOGETHER...
THIS WAS A COLONY SHIP FROM THE RANGIROA CLUSTER. SUPPOSED TO CARRY OVER FIVE THOUSAND.
DEAD AS A DODO NOW.
YOU PROUD OF WHAT YOU'VE DONE, DOCTOR?
WHAT I'VE DONE?
HEY, MAAKKU! GET THE RECYCLING UNITS UP AND RUNNING, I WANT THOSE SCOOTERS WORKING AGAIN IN AN HOUR!
RIGHT AWAY, MISS CLUTHA!
LOOKS LIKE CLUTHA'S BROUGHT BACK SOME NEWCOMERS...
GREAT. MORE MOUTHS TO FEED...

THESE LOSERS WERE ALL A-LIST ONCE: BIG-NAME ADVENTURERS, PIONEERS, THE GENUISES OF THEIR WORLDS. NOW THEY'RE WEARING RAGS AND EATING RODENTS.
YOU MUST FEEL REAL CLEVER, EH?
HOW AM I RESPONSIBLE FOR THIS?
HEY, DON'T GET ME WRONG, I'M IMPRESSED. BUT I'M STUCK HERE TOO, Y'KNOW, SO I'M ALSO LOOKING FOR A LITTLE PAYBACK.
AND IT'S COMING SOON, DOC, TRUST--
TICK
TOCK
WAIT!
DID YOU HEAR THAT?!
I--I DIDN'T HEAR NOTHING, BOSS.
OKAY. FINE.
KEEP MOVING.
WHY IS SHE BLAMING YOU FOR THIS?
I DON'T KNOW, BUT GOL AND I HAVE A COMMON INTEREST. SHE'S A TEMPORAL MERCENARY. HER SLOGAN IS "ANY JOB, ANY PLANET, ANY CENTURY"...
OH -- OF COURSE...
THIS ISN'T A SPACESHIP. THOSE CRAFT OUTSIDE AREN'T SPACESHIPS...
THEY'RE ALL TIME MACHINES.
AH, DOCTOR! AT LONG LAST WE MEET AGAIN...
IF OUR PARTING WAS SUCH SWEET SORROW, OUR REUNION IS A BITTER PLEASURE.
YOU...

GREETINGS, OLD COMRADE...
WELCOME TO MY KINGDOM OF TEARS.
ALL HAIL COUNT JODAFRA OF THE OBLIVION EMPIRE!
FRIEND OF YOURS?
A RIVAL. I HAVEN'T SEEN HIM IN YEARS.
I DO HOPE YOU'VE REWARDED YOUR SERVANT-- SHE DID A SUPERB JOB LURING US HERE. ALL YOUR COMPETITION SAFELY OUT OF THE WAY...
"SERVANT"...? WAIT, ARE YOU TALKING ABOUT FEY TRUSCOTT-SADE?
OH, PLEASE DON'T PLEAD IGNORANCE, DOCTOR.
NO DOUBT YOU CAME TO GLOAT, BUT IT SEEMS YOUR INDULGENCE HAS BACKFIRED. YOU'RE CAUGHT IN YOUR OWN WEB.
JODAFRA, LISTEN! FEY ISN'T WORKING FOR ME, I ONLY JUST FOUND OUT SHE WAS STILL ALIVE! SHE WANTED ME HERE TOO!
ZZZKKKKT!
HA-HA! AN UNLIKELY TALE. I'M GOING TO ENJOY —
TICK TOCK
GOES THE CLOCK
TICK TOCK
READY TO KNOCK
NO! N-NO!
THEY'RE BACK!
THE NAUGHTY ONES
MUST COUNT TO TEN
THEY'LL SOON BE FOOD
FOR THE CLOCKWISE MEN

NEXT: THE SACRIFICE!

Alicia **AMBROSE-BAYLY** • *Anna* **ANDRESEN** • *Matt* **BARBER**
Nathalie **BUSCOMBE** • *Kate* **COPELAND** • *Helen* **GOLDWYN**
Louise **JAMESON** • *Claire* **WYATT**

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Evil Swine and Cold Fish

Peter Miles, who died in February, was one of *Doctor Who*'s most sinister, charismatic and well-loved villains. But acting was just one of his talents...

Feature by **JONATHAN RIGBY**

Nyder, of course, rhymes with 'spider'.

One of Peter Miles' unrealised ambitions as an actor was to play Richard III. Shakespeare's "bottled spider" may have eluded him, but in Security Commander Nyder – right-hand man to the insane Davros in the 1975 classic *Genesis of the Daleks* – Miles gave his admirers a taste of what his crookback king might have been like.

Nyder has little of Richard's extravagant, grandstanding approach to villainy. But he has another of the character's defining features in spades – a chill breath of the seasoned sociopath, a cold and calculating indifference to others' suffering that's best expressed when the Fourth Doctor and Harry Sullivan fetch up in the Kaled bunker. In the midst of a strictly stratified civil war, these interlopers pose a problem. Are they Mutos or Thals or – what? In one of the nastiest lines ever included in a script by Dalek creator Terry Nation, Nyder observes dispassionately that "We'll find out what's different about them: by autopsy."

In fact, Nyder was a kind of culmination for Peter Miles, given that he'd already played a couple of decidedly misguided scientists in two adventures featuring the Third Doctor. *Doctor Who and the Silurians* reached TV screens early in 1970, and *Invasion of the Dinosaurs* followed exactly four years later. In these, Dr Lawrence and Professor Whitaker were characters described by Miles in later years as "cold fish". He applied the same epithet to Nyder. Indeed, despite the warmth and wit of the man himself, the three characters Miles created for *Doctor Who* remain among the most memorably clammy cold fish in the series' history.

He was born in Barkingside – then part of Essex – on 29 August 1928. His father Edward was a successful businessman and his mother, Jacqueline, was French; they divorced when their son was still a boy. After a spell living in Ladbroke Grove, Miles

Above: Peter Miles at The WHO Store in Blackpool on 7 August 2010. Photo © John Aldred.

Right: Nyder (Peter Miles) consults with Davros (Michael Wisher) in *Genesis of the Daleks* (1975).

was educated in Ealing, an area in which he'd remain for the rest of his life. In a reversal of the usual 'you'll become an actor over my dead body' routine, his father recommended that he study at the Royal Academy of Dramatic Art – to perfect his diction, apparently. It's likely that, for Edward, this was just a means of realising his true ambition: that his son should go into law, where good diction can come in handy. In another reversal, young Peter adamantly refused.

Miles may have begun to regret this decision very soon afterwards; as a student at the University of London, he appeared in a French farce at South Kensington's Institut Français and won rave reviews for his performance. The acting bug gripped ever tighter when he became a teacher at the William Ellis School in Highgate, where he was encouraged by the actress mother, Helen Burns, of one pupil and the actor grandfather, Miles Malleson, of another.

In his early 30s, therefore, he suddenly changed course and was lucky enough to win a contract at the prestigious Birmingham Repertory Theatre. His drama training was done on the job, as it were, both in Birmingham and at Liverpool Playhouse, sharing stages with other young aspirants – Derek Jacobi, Gareth Thomas, John Thaw, Lynda Marchal (later known as Lynda La Plante) – and honing a natural talent on a nightly basis. "You'd play a lot of different, good parts," he told interviewer Simon Guerrier in 2015, "and you'd build up your experience."

Using his full name, Peter Miles-Johnson, Miles was chiefly preoccupied with regional rep in these early years but nevertheless enjoyed a significant London showcase. A long-forgotten fringe venue called the Little Theatre Club – handily situated in Garrick Yard, off St Martin's Lane – played host in the last week of April 1964 to a sequence of one-act plays by Ionesco, Molière, Chekhov and Thornton Wilder. "The evening's best acting," reported *The Stage*, "undoubtedly comes from Peter Miles-Johnson in Chekhov's poignant little monologue *On the Harmfulness of Tobacco*." Outside London, his roles ranged from Banquo in a Lincoln production of *Macbeth* and a favourite part – Nickles, the Satan figure in Archibald MacLeish's *J.B.* – at Liverpool.

Miles made his television debut, still as Peter Miles-Johnson, in an October 1966 episode of ABC's *Intrigue*. By 1968, however – when his BBC roles included a Mafia boss in *Vendetta* and two separate characters opposite Peter Cushing's Sherlock Holmes – he had become plain Peter Miles. He was soon attracting attention; again, *The Stage* singled him out when he played police surgeon Severini in a November 1969 episode of *Detective*, noting that his "brisk, businesslike, unshockable" performance "showed what could be done with run of the mill material." By the time this judgment came in, Miles was preparing to make his first contribution to *Doctor Who*, with studio recording for *Doctor Who and the Silurians* starting in December.

This was only the second adventure for the incoming Third Doctor, though in Miles' estimation "Jon Pertwee looked to me as if he'd been in it already for a year or two; he was so good in the part." Dr Charles Lawrence, the tunnel-visioned director of the nuclear research facility at Wenley Moor, was, for Miles, "a wonderful bighead" and provided him with an opportunity to satirise the kind of "people who are unpleasant as a way of life when they're at their jobs." This is a man who dismisses various nervous breakdowns among his staff with a glib "There's bound to be a few weak links." He also refers contemptuously to Brigadier Lethbridge-Stewart's "fairy stories" and the Doctor's "monster friends," finally going into total meltdown – even to the point of throttling the Brigadier – when infected with a Silurian plague bacillus.

Watching Lawrence and his trademark combover becoming completely unglued in the story's penultimate episode is still an eye-popping experience. According to Miles, the tension of the scene had →

Miles' performance as Lawrence is one of the most heroically unhinged acting turns in *Doctor Who*.

Above: A scene from *Invasion of the Dinosaurs* (1974), showing three of the misguided individuals behind Operation Golden Age: Butler (Martin Jarvis), Captain Mike Yates (Richard Franklin) and Professor Whitaker (Peter Miles).

Left inset: Peter as Dr Charles Lawrence in *Doctor Who and the Silurians* (1970).

Below left: Dr Lawrence and Brigadier Lethbridge-Stewart (Nicholas Courtney).

Below centre: Dr Lawrence succumbs to the Silurian plague.

Below right: A rehearsal shot from *Doctor Who and the Silurians* featuring Caroline John as Liz Shaw, Jon Pertwee as the Doctor, Nicholas Courtney as the Brigadier and Peter Miles as Dr Lawrence.

Miles saw Nyder as a cold-eyed Himmler to the ranting, incapacitated Hitler represented by Michael Wisher's Davros.

Eagle Has Landed. Soon afterwards he supported Eileen Atkins in a Prospect Theatre Company tour of Shaw's *Saint Joan*, with further TV engagements coming in during the same period, among them *Poldark*, *Warship*, *Disraeli*, *The Sandbaggers* and *Hazell*, together with appearances in the cult Terry Nation series *Survivors* and *Blake's 7*.

Back in the theatre, he gave an acclaimed star performance as the paranoid Captain Queeg in a 1981 tour of *The Caine Mutiny Court Martial*, and in 1984-85 he became a member of the Royal Shakespeare Company. There, he played Monsieur Le Fer to Kenneth Branagh's *Henry V*, Voltemand to Roger Rees' *Hamlet* and Lord Stanley to Antony Sher's *Richard III*. According to Sher's published production diary, Miles was the first company member to comment on his soon-to-be-legendary use of crutches in the role. "Are those crutches part of the production or are you just getting into character?" he asked sceptically.

By May 1986, Miles was at the Young Vic Studio for a different production of *Hamlet*, this time playing Polonius opposite a female lead (Madeline Bellamy). He rounded out the 1980s with the Fringe First-winning Edinburgh show *Hours by the Window*, a tour of a hoary Brian Clemens thriller called *Holmes and the Ripper*, and a fruity comic performance as Canon Chasuble in *The Importance of Being Earnest*. For all his mastery as a villain, Miles had a passion for comedy, confessing in a *Myth Makers* interview: "The fact that I wasn't in *'Allo 'Allo* is one of the few disappointments in my entire life."

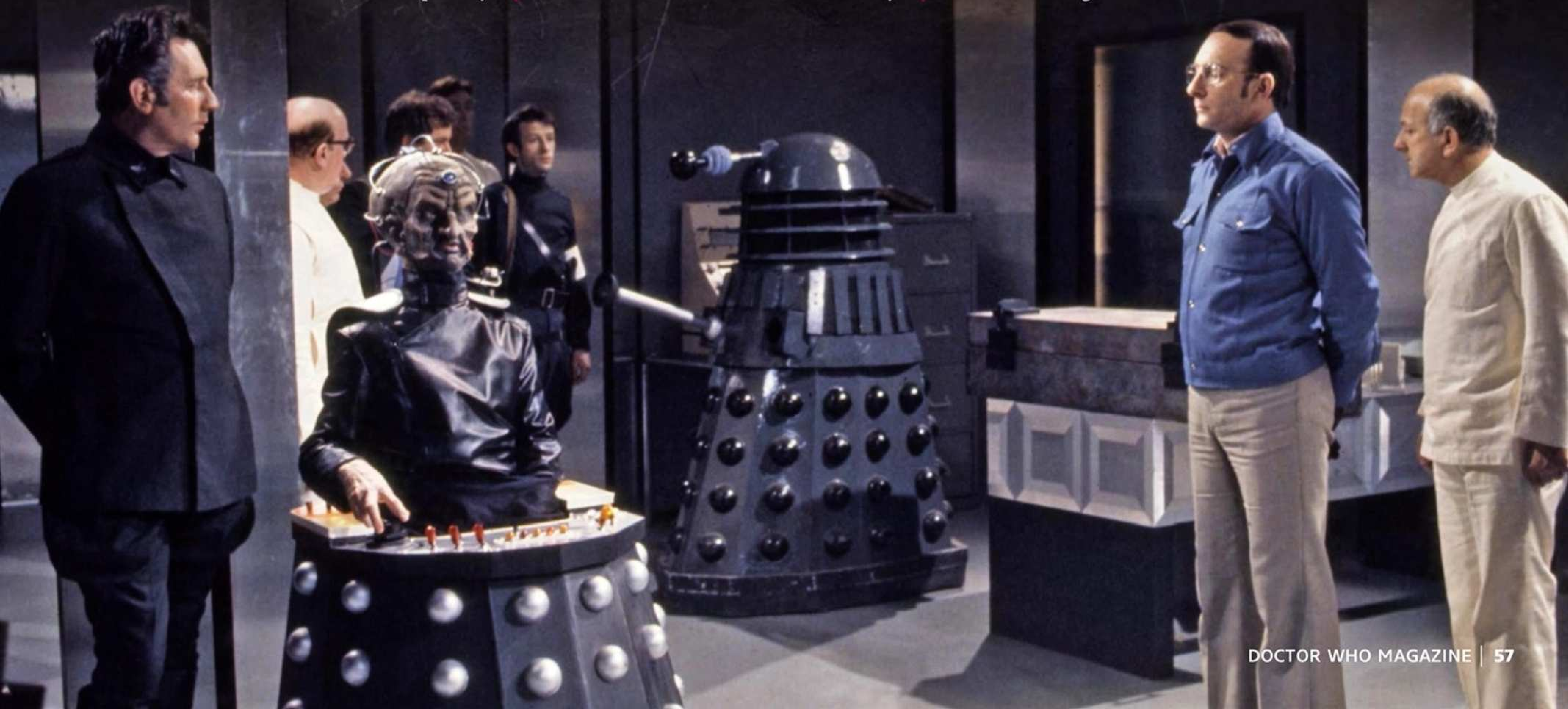
Into the 1990s, Miles was immersing himself in a deep study of the Great American Songbook, in the process reinventing himself as a jazz vocalist. Yet he continued acting, notably in various spin-offs from his *Doctor Who* work. In 1993 former *Who* producer Barry Letts reunited him with Jon Pertwee, Elisabeth Sladen and Nicholas Courtney in the BBC Radio serial *The Paradise of Death*. ("I was a nutty, sadistic villain called Tragan," he told Doctor Who Magazine's Alan Stevens. "I adored playing him.") Audio dramas from other sources included one for BBV and four for Big Finish, plus the recurring role of Layly Landerchild in Magic Bullet's *Kaldor City* series. He even reprised his signature role of Nyder in two extremely well-spaced performances of a stage play, *The Trial of Davros*, co-written by Michael Wisher and fleetingly glimpsed in November 1993 and July 2005.

Peter Miles died, aged 89, on 26 February. Numerous convention appearances had long since convinced him that *Genesis of the Daleks* is venerated as one of the greatest of all *Doctor Who* stories, and that, in the series' rogues' gallery of cherishable villains, the killer combination of Davros and Nyder is held in equally high esteem by connoisseurs. Towards the end of his life he reflected on why exactly destiny had marked him out as a classic villain. "I don't know what it is, but I'm at home playing evil swines," he mused. "I think Nick Courtney said in his autobiography that I have a 'penchant for villainy'. I mean, I'm the opposite in real life. It's called acting." DWM

Above left: Nyder watches as Davros is overthrown by his creations, the Daleks.

Above right: Nyder with Harry (Ian Marter), the Doctor (Tom Baker) and Sarah (Elisabeth Sladen).

Below: Rehearsing *Genesis of the Daleks* at Television Centre in early 1975.



Above left: Whitaker and Butler in *Invasion of the Dinosaurs*.
Above centre: Lincoln (Peter Miles) threatens a young girl in the *Survivors* episode *Gone to the Angels* (1975).
Above right: Secretary Rontane (Peter Miles) with Servalan (Jacqueline Pearce) in the *Blake's 7* episode *Seek-Locate-Destroy* (1978).
Right inset: Nyder adopts a pose familiar to Peter Cushing fans.
Below left: Dusty Springfield and her brother Tom O'Brien.
Below right: The *Goin' Back* box set (2011).

→ been screwed tight by an unexpectedly lengthy make-up job that threatened to pitch the schedule into overtime; nevertheless, he claimed, "I was just oozing confidence." The result remains one of the most heroically unhinged acting turns *Doctor Who* has to offer.

Though capable of being caustic about subsequent agents ("I'm lucky if they're not out playing golf"), Miles credited his then-manager Rolf Kruger with his television breakthrough, as well as acknowledging the help offered him by Ruth Caleb, whom he'd acted with in fringe theatre in the early 1960s and who had since become a BBC production manager. (Later still she became a major producer.) As the TV credits rolled in – all the usual suspects: *Paul Temple*, *Doomwatch*, *Colditz*, *Crown Court*, *Moonbase 3* – he made his feature-film debut in October 1971 in the Carol White vehicle *Made*. He also ventured into the West End, supporting Eartha Kitt and David Kossoff in Norman Krasna's ramshackle comedy *Bunny* at the Criterion Theatre as 1972 turned into 1973. Then in the autumn of that year came another *Doctor Who* offer – this time to play Professor Whitaker in *Invasion of the Dinosaurs*.

This is a story compromised by titular monsters of only Toy Town verisimilitude but graced by an unusually wild plot, in which crackpot bigwigs seek to reboot humanity by taking an elite few back to a supposedly idyllic prehistory. Whitaker – "the man," according to the Doctor, "with the time-travel theories" – is played by Miles with the tight-lipped self-possession of a human robot. Here is an actor confident enough to play his first scene without once looking up from his papers, and with a heavy pair of spectacles screening off his eyes. His young associate, Butler (Martin Jarvis), gets to smile a bit and even ventures outside their underground laboratory. Whitaker does neither. Even with a line like "For the space of a few seconds I rolled back time itself," Miles resists the temptation to exult and remains frighteningly, unflinchingly emotionless.

From here it was just a short step to the heel-clicking quasi-Nazi played by Miles in *Genesis of the Daleks*, which in January 1975 brought him back into the *Doctor Who* fold, now with Tom Baker in the title role. Miles saw Nyder as a cold-eyed Himmler to the ranting, incapacitated Hitler represented by Michael Wisher's Davros; he was fascinated, in particular, by Nyder's lethal combination of power, unswerving loyalty and sheer evil. For his part, director David Maloney clearly understood what a shame it was that Miles had appeared in no British horror films, compensating for this with a telling close-up of Nyder looking through a magnifying glass in the 'enlarged eye' style indulged in many times by Peter Cushing.

It's a performance marked, not just by the imposition of a rather efficient BBC hairpiece, but by a host of pleasurable little Peter Miles moments. "What do you want done with this?" he asks coolly while looking at the prone Doctor, whom he's just coshed. Just as memorable is the slight, incredulous widening of Nyder's eyes when his softhearted colleague Gharman (Dennis Chinnery) insists on "a new, democratically elected leader". And when the nascent Daleks turn on him, Nyder expires in a paroxysm of *silent* agony. Miles had noticed the quite extravagant screaming of Chinnery and others and realised that silence would be doubly effective as a contrast. Perhaps the best tribute came from Michael Wisher, who gratefully acknowledged Miles' brilliance as a 'straight' man: "Without Peter giving that superb performance, it would've been very difficult to be the Davros that I wanted to be."

Perhaps unsurprisingly, in the summer of 1976 Miles found himself playing Adolf Hitler in the major war movie *The*

Peter, Tom and Mary

Dusty Springfield
goin back
THE DEFINITIVE DUSTY SPRINGFIELD

As a young man in Ealing, Peter Miles formed part of a male vocal quartet with Tom O'Brien and two other local boys. Tom's teenage sister Mary was equally enthused. "We used to sing a lot in her kitchen, me and her and Tom and the two other guys," he told Michael Russell of the *Ealing Gazette* in 2010. "She liked what I did musically and said: 'Why don't we make a record together?'"

Accompanying Mary on guitar and backing vocals, Miles recorded *Can't We Be Friends?* at a studio in Queensway. "We rehearsed it at her home and it only took one or two takes and she said we'd got it … I did spoken ad-libs between some of the lines – she'd sing 'Who's to blame?' and I'd say 'Mostly you' and she'd give a little laugh. She loved comedy."

Mary subsequently became the legendary Dusty Springfield, and in April 2006 Miles discussed their early collaboration on a Dusty-themed edition of *The South Bank Show*. The recording itself finally surfaced as the opening track on the *Rarities* disc included in the deluxe 2011 box-set *Goin' Back: The Definitive Dusty Springfield*. By that time, Miles himself had perfected a valuable sideline as a jazz singer. Indeed, according to Toby Hadoke, in February 2018 it was Miles' non-appearance at one of his weekly gigs that alerted friends to his death.

The orange spacesuits worn by the Tenth, Eleventh and Twelfth Doctors are some of the series' most distinctive costumes. Here's how to make your own...

Spacesuit

S B 6
B 6
ARY BASE

Feature by
CHRISTEL DEE

I vividly remember watching *The Impossible Planet/The Satan Pit* in 2006 and seeing the Tenth Doctor dressed in an orange spacesuit as he battled the Beast on the planet Krop Tor.

In 2009 and 2010 I attended a lot of conventions dressed in a version of the Tenth Doctor's brown suit. I loved the costume – and it's still one of my favourites – but I soon felt I wanted to do something a little different. Browsing the internet for inspiration, I came across someone who had made their own Sanctuary Base 6 spacesuit and styled their hair to look like the Tenth Doctor. It looked incredible so I decided to recreate the image myself.

I went online and ordered two orange boiler suits – one to wear and one to cut up and make pockets out of. I also ordered a climbing harness, some webbing (the material you see on backpack straps) and plastic clips. It took several evenings' work to finish the costume as I didn't have a guide to follow. Through trial and error, I eventually worked out how big the pockets and straps needed to be. I didn't have a sewing machine, nor did I have the patience to sew it all by hand. Consequently, much of the costume was held together with double-sided tape. I soon discovered that this isn't the best way to do it!

I received a great reaction when I wore the costume to a convention for the first time. The majority of convention-goers hadn't seen

The orange spacesuits are a really versatile cosplay because they're worn by several characters in *Doctor Who*.

anyone do an SB6 spacesuit so it got lots of attention from other *Doctor Who* cosplayers. I even wore it when I met David Tennant in 2010 – he commented "Nice suit!"

The most challenging thing about wearing this costume at an event or convention is going to the loo, as I usually need help from a friend to put it on and take it off. This is partly because I used a heavy drum ring for the neck piece and I fix this to my shoulders using safety pins. I'd recommend using an embroidery hoop for the neck instead as this would be a bit lighter and easier to take off by yourself. Because it's lightweight, it should balance on your shoulders quite comfortably. If it doesn't, a bit of Velcro should do the trick.

FACT

The orange spacesuits in *Doctor Who* are based on original NASA designs. The official name for the colour is 'international orange' – it was chosen for safety as it's highly visible against various landscapes.

Since those conventions in 2009 and 2010 I've met a lot of cosplayers who have done an excellent job making their own spacesuits – some have even made their own helmets as well.

The orange spacesuits are a really versatile cosplay because they're worn by several characters in *Doctor Who*. Not only are they worn by the Tenth Doctor and Ida in *The Impossible Planet*/*The Satan Pit* but the Tenth Doctor wears the spacesuit again in *The Waters of Mars* (2009). The Eleventh Doctor also wears one when he travels to the beginning and end of the Earth to take photographs in *Hide* (2013) – although this version of the suit has the SB6 insignia and black straps removed. The Twelfth Doctor can be seen wearing the suit in *Kill the Moon* (2014) – still with no SB6 insignia – and even has two spares to lend to Clara Oswald and Courtney Woods. In *Listen* (2014), Orson Pink can be seen wearing one of the suits – this one complete with its SB6 insignia.

To cosplay any of these characters, just style your hair accordingly or buy a wig. Since 2014, I've repurposed my orange spacesuit to cosplay the Twelfth Doctor from *Kill the Moon* and added a grey wig paired with sonic specs.

Fancy having a go at making your own? Turn the page for a step-by-step guide. →

Opposite page: Christel Dee in her home-made Sanctuary Base 6 spacesuit.

Above: The Doctor (David Tennant) and Ida Scott (Claire Rushbrook) in *The Impossible Planet* (2006).

Far left: Christel meets David Tennant at a convention; and the Doctor wearing the red version of the spacesuit in *42* (2007).

Left: The Doctor in The *Waters of Mars* (2009).

FACT

The spacesuit worn by the Tenth Doctor in *42* is similar to, but not the same as, the orange one. The suit the Doctor acquires on board the *SS Pentallian* is actually red.

COSPLAY Spacesuit

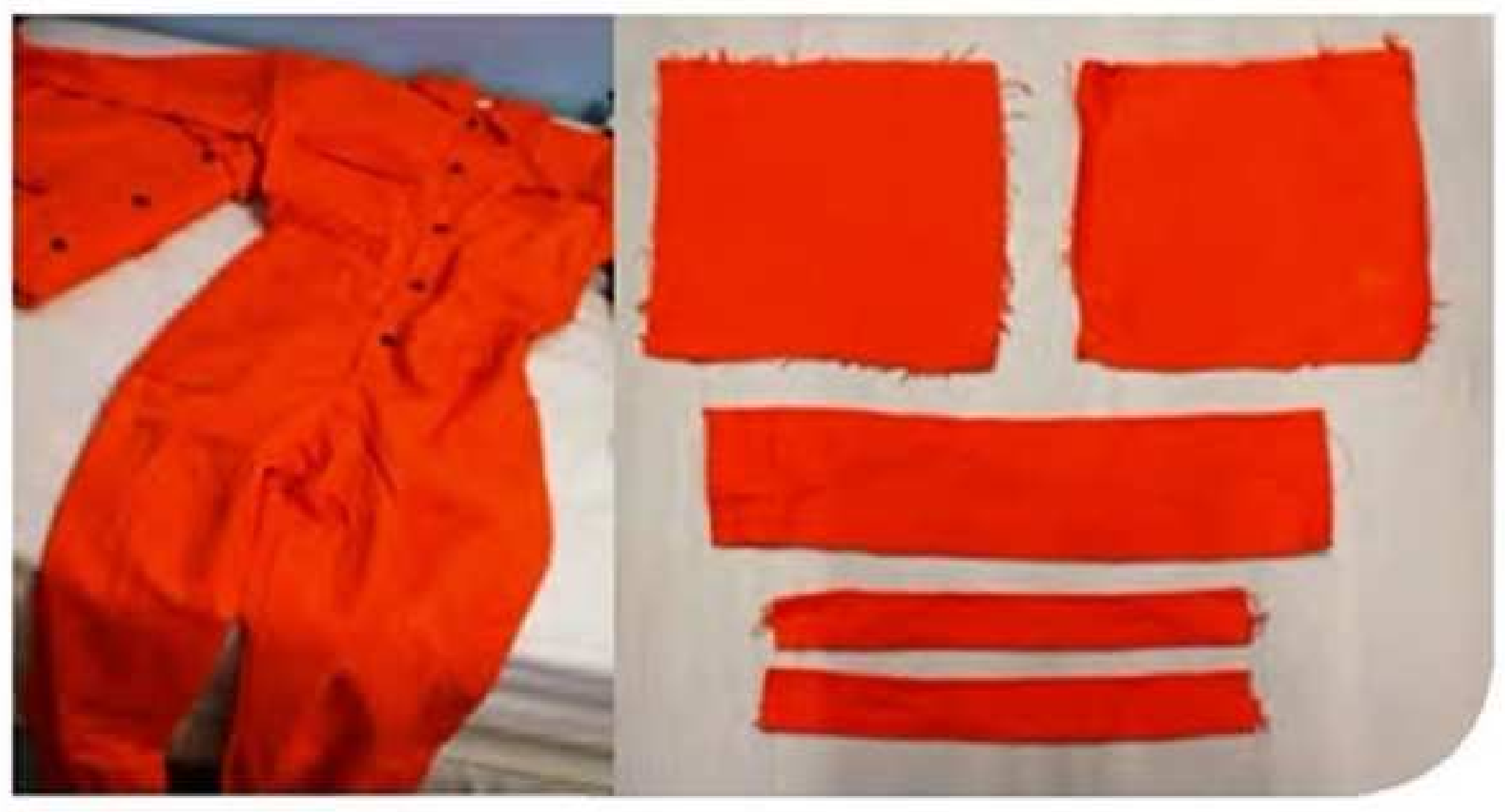
YOU WILL NEED

- two orange boiler suits (one to cut up for material)
- a climbing harness
- a roll of 25mm black webbing
- a roll of 25mm grey webbing
- four 25mm plastic slide-release clips
- three black zips
- royal blue fabric
- a 12" black embroidery hoop or drum ring
- SB6 embroidered patches (optional)
- a glue gun and glue sticks
- needle and orange and black thread
- some newspaper, sponges or bubble wrap

Tips on where to find stuff

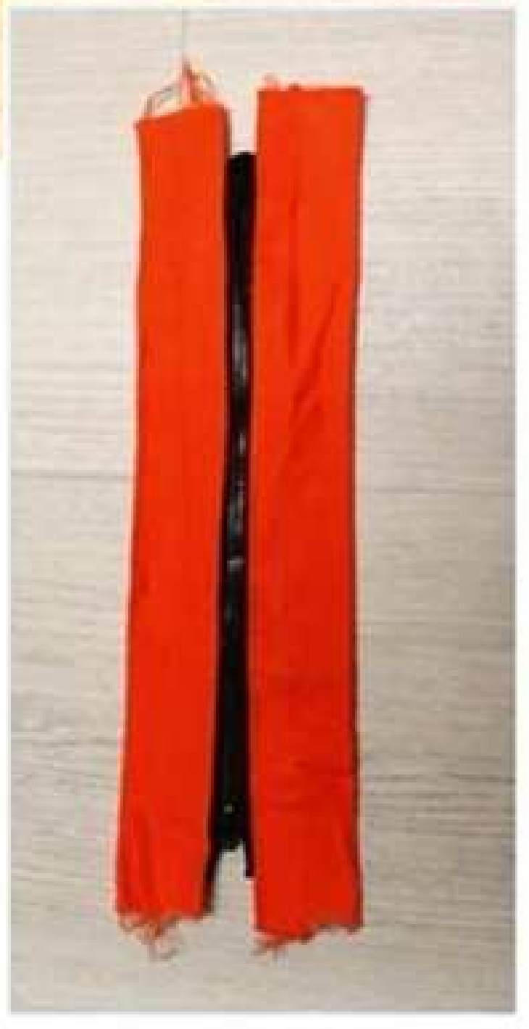
Check your local DIY store for boiler suits and local craft or haberdashery shops for needles, thread, slide-release clips, webbing, zips, an embroidery hoop, blue fabric, glue and glue gun, and glue sticks. Alternatively, all of the above materials – including the SB6 embroidered patches – can be purchased online from eBay or Amazon.

Steps 1-4: Making the pockets



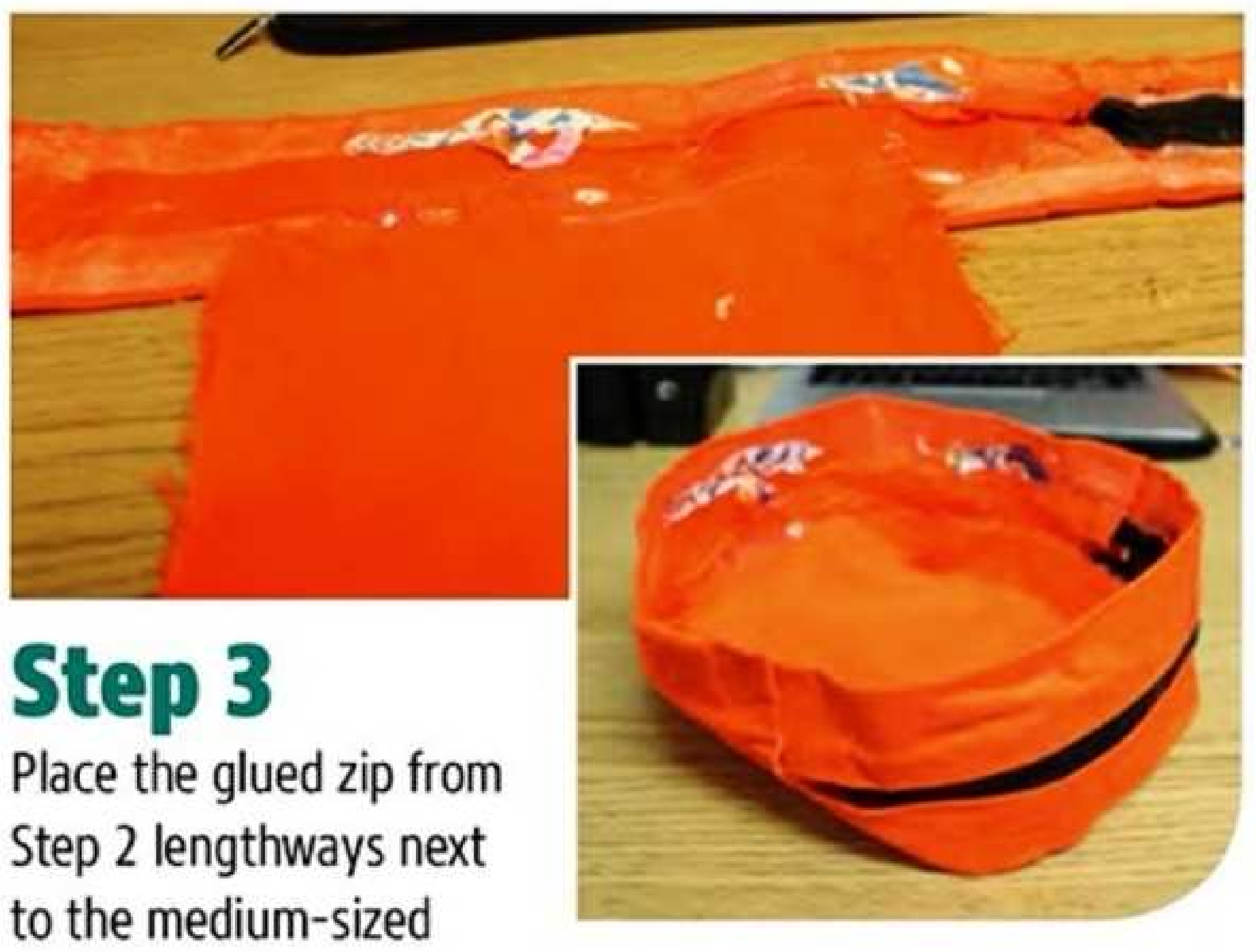
Step 1

Take one of the boiler suits and cut out two squares, a medium-sized rectangle and two smaller rectangles. To neaten the edges of the three rectangles, fold them in slightly and glue them down using a glue gun.



Step 2

Place one of the smaller rectangles onto a flat surface. Take your black zip, making sure it's roughly the same length as the small rectangle, and glue along one side of the black material (the zip needs to be facing upwards). Attach this to the edge of the first smaller rectangle on the side with the folded-in edges. Glue the other edge of the zip and attach to the second smaller rectangle.



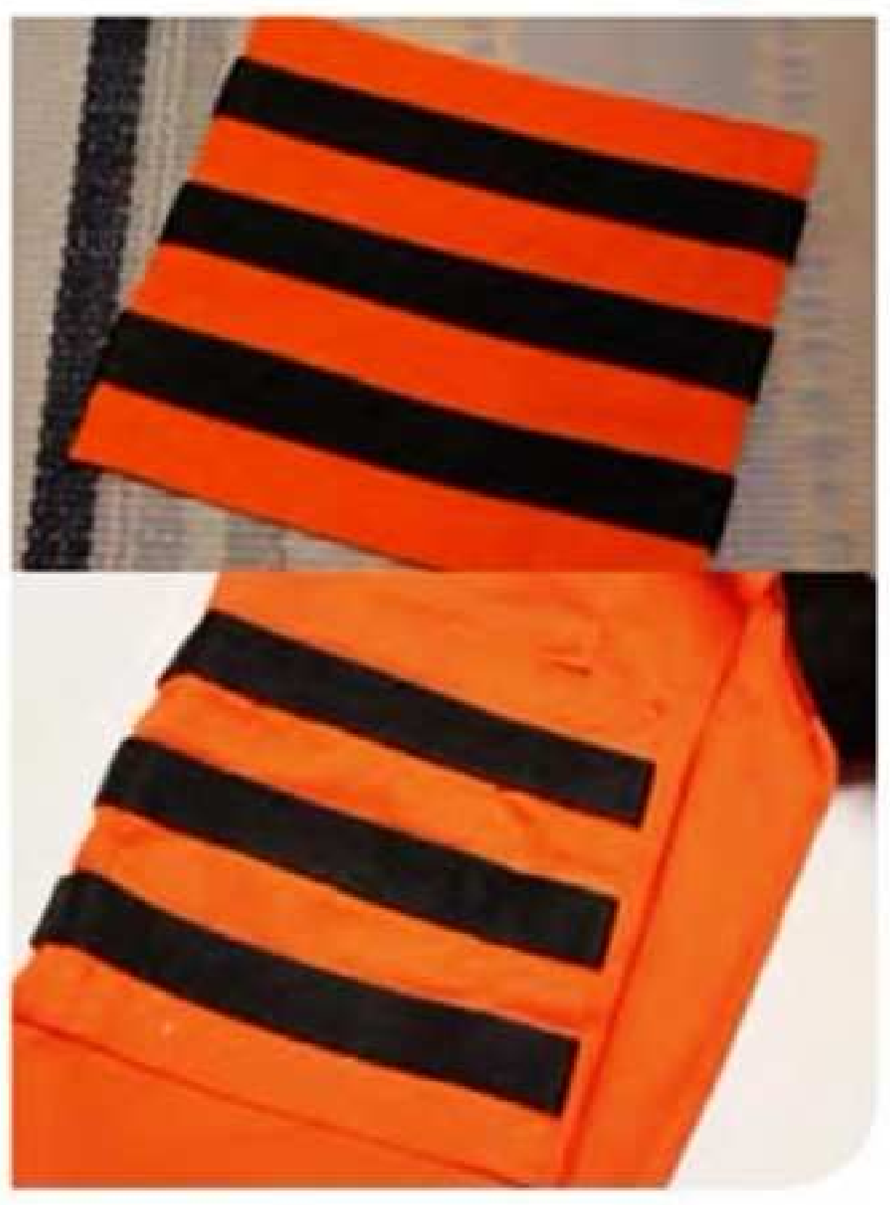
Step 3

Place the glued zip from Step 2 lengthways next to the medium-sized rectangle and attach them together with glue (so you have a long strip of orange). Attach to one of the squares. Glue all the way around so you're left with an open-topped box.

Step 4

Take the remaining square and glue it to the top, closing the box. It may be useful to open the zip. Fill the box with sponge, newspaper or bubble wrap. Repeat Steps 1-4 twice more to make three pockets in total.

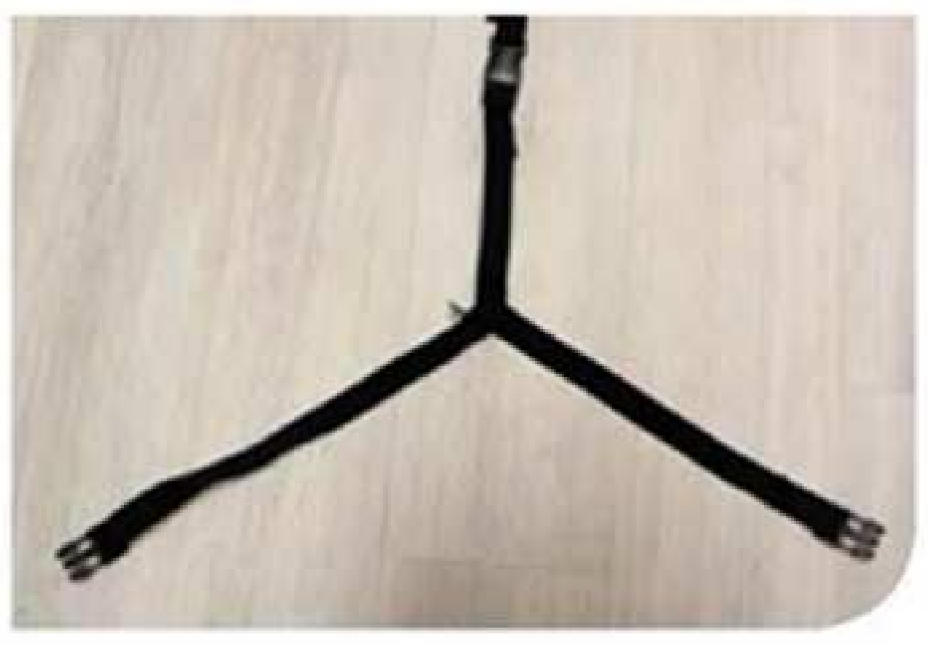
Step 5: Making the leg stripes



Cut out another square. Fold and glue the edges, then flip it around and glue three strips of black webbing across the width. Glue this piece to the leg of the unused boiler suit.

Note: instead of gluing, you could sew the material together using orange thread.

Steps 6-9: Attaching the black lines to the suit



Step 6

Take two of the release clips. Undo them and put the other pieces to one side. Thread through some black webbing to the two remaining pieces. Take a third clip but keep it whole and thread through some black webbing to each end. Ensure you use enough webbing to make adjustments later on. Join the unclipped ends together by sewing them.

Step 7

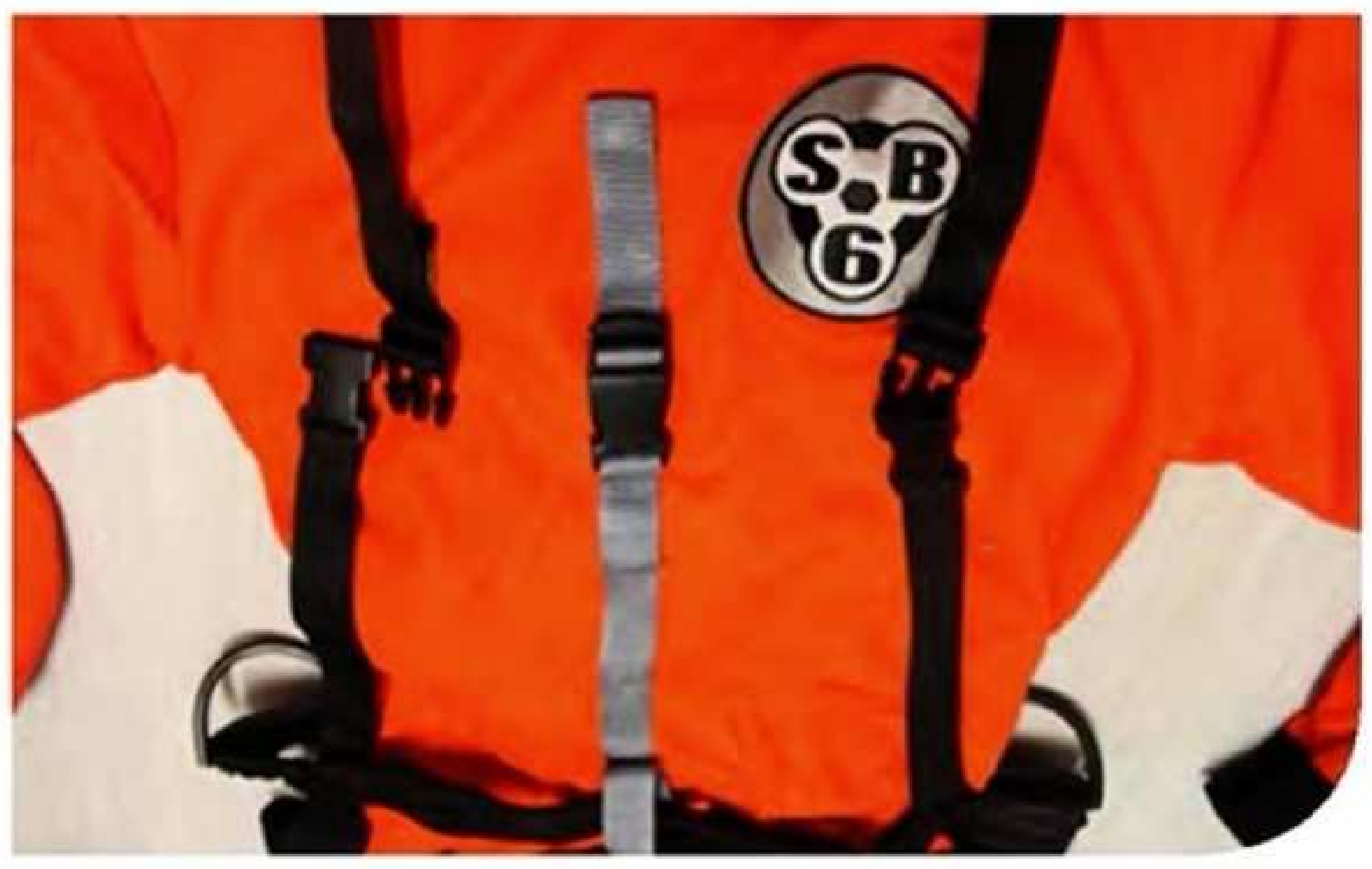
Slide the climbing harness onto the boiler suit. Sew the unclipped end of the structure from Step 6 to the climbing harness. Bring the ends with the clips over the shoulders of the harness (thread them through the epaulettes if the boiler suit has them).

Step 8

Take the other pieces of release clips from Step 6 and thread them through some black webbing. Glue the unclipped ends to each side of the front of the harness (inside so it's hidden). The clips should come up to the chest and reach the pairs that we thread through from the other side in Step 7. Push the clips together so they click.

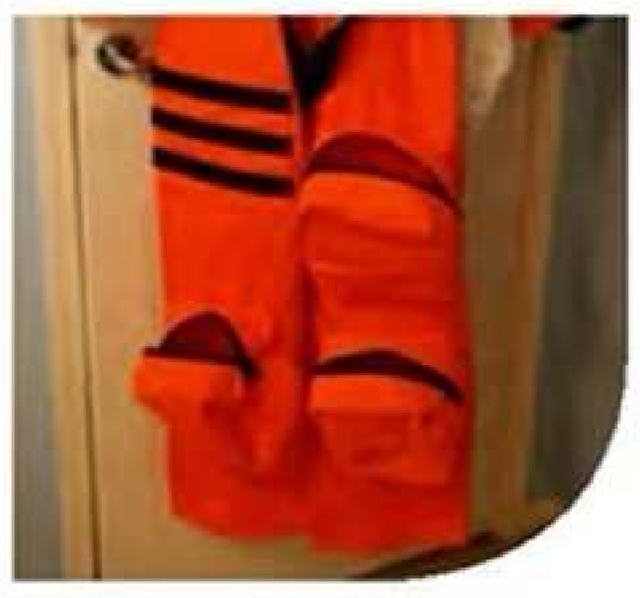
Step 9

Take a piece of grey webbing and loop it around the top of the climbing harness. Cut another strip and add a release clip near the top. Glue this to the front of the boiler suit.



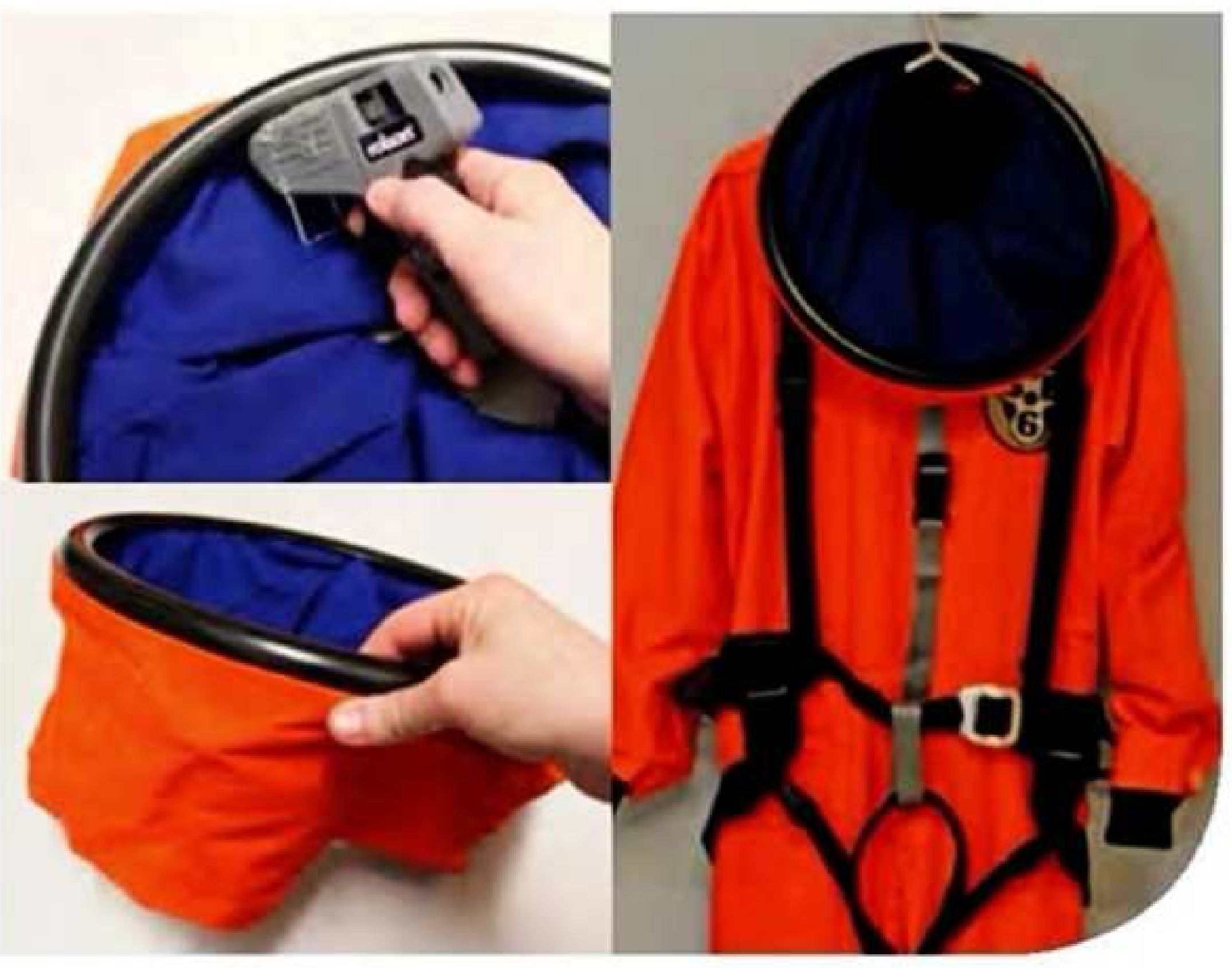
Step 10: Attaching the pockets

Take the three pockets you made earlier and sew the corners to the legs of the trousers (two pockets on the left and one on the bottom right). Add further stiches along the pockets to ensure they don't fall off.



Step 11: Creating the neck section

Take the embroidery hoop or drum ring and glue a strip of orange material around the outside. Then, glue a strip of royal blue fabric to the inside.



SB6
SANCTUARY BASE
SB6

Step 12: Patches (optional)

Glue or iron the SB6 patches on to the suit.

FACT

The Eleventh Doctor thinks the orange colour of the spacesuit brings out his eyes. Clara Oswald says it hurts hers and thinks the colour is "a bit boisterous".

To complete the look...

Pair with sturdy black boots, a black zip-neck fleece (to wear under the suit), thick black ski gloves and a large, yellow lantern torch to hold as a prop. **DWM**

Designer Spacesuit

In 2017, *The Essential Doctor Who*'s Simon Guerrier spoke to costume designer Louise Page to find out exactly how the original *Impossible Planet/Satan Pit* spacesuit was created.

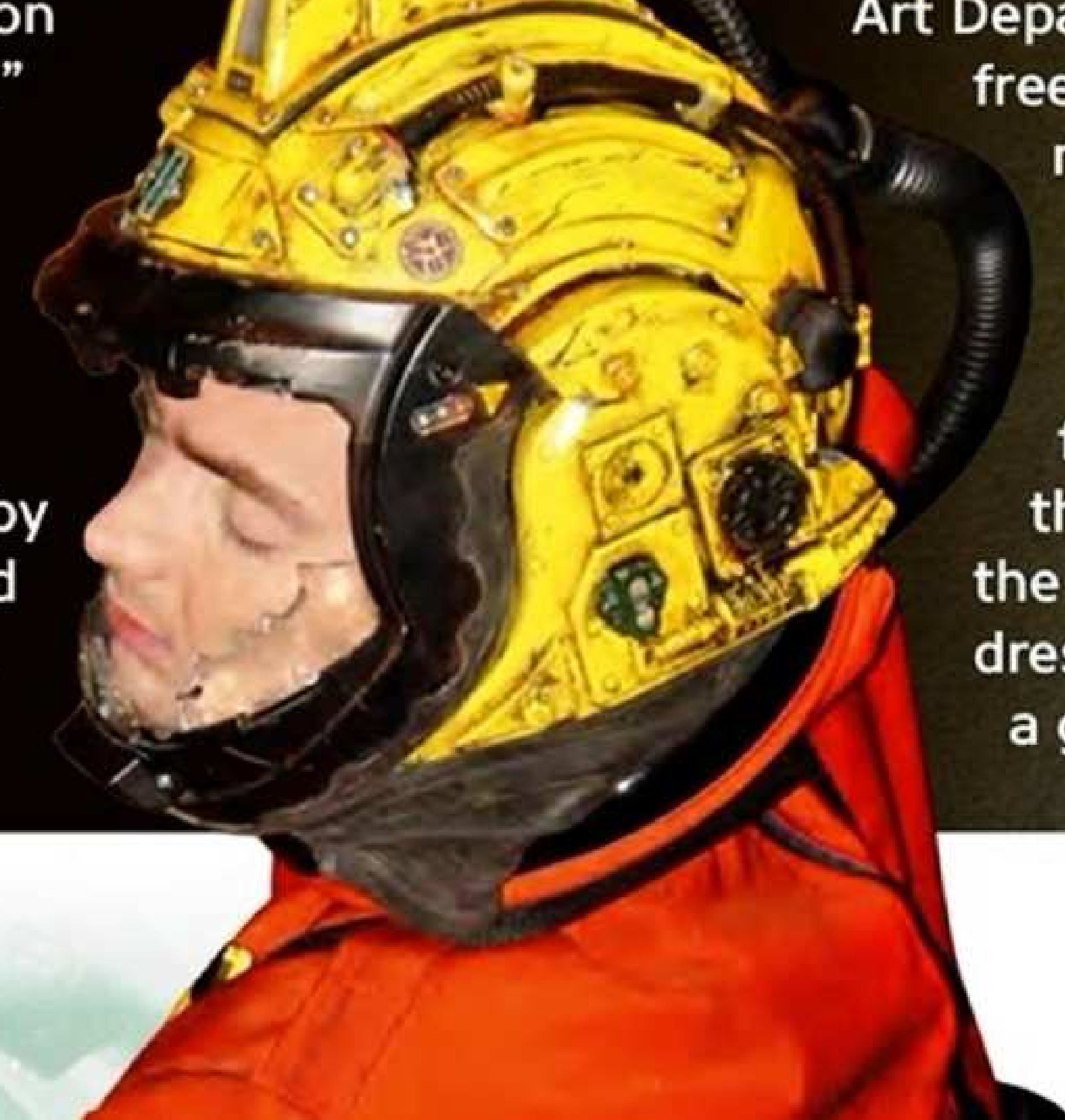
"Russell [T Davies] was very specific about the spacesuit," said Louise. "He didn't want it to be a white NASA spacesuit, all big and quilted with a chunky block on the back. David Tennant was going to have to run around in it for two episodes so Russell said we should have something a bit more streamlined and something in a bright colour."

Louise researched real NASA spacesuits. "I wanted it all to look fairly authentic, and this wasn't a costume as fancy dress... So I looked at the history of spacesuits and found the orange 'pumpkin suit', designed to be worn by NASA astronauts on the space shuttle."

American company Space Toys supplied the 'space shuttle pumpkin ACE spacesuits' worn by David Tennant and Claire Rushbrook, who played Ida Scott. The suits were made from a hard-wearing nylon called Cordura 600, a material more commonly used to make tents.

As for the rest of the costume, "The Sanctuary Base badge was made specially for that suit. Russell was conscious that the footwear should look heavy, so that as they're standing outside, they don't look like they're going to float away. We bought snowboarding boots because they looked like they have weight, and they're at an angle so they affect how you walk. That adds to the impact. For the yellow space helmets the Art Department got a freelancer to adapt motorbike helmets and build all the stuff on top."

Louise has spotted fans cosplaying the spacesuit. "On the internet I see fans dressed up – it's such a great look to go for."



Top left: Christel cosplays as the Twelfth Doctor.

Top centre: The Twelfth Doctor (Peter Capaldi) in *Kill the Moon* (2014).

Top right: The Eleventh Doctor (Matt Smith) shows Clara his spacesuit in *Hide* (2013).

Far left: The adapted motorcycle helmet used in *The Impossible Planet/The Satan Pit* (2006).

Left: Costume designer Louise Page models her creation.

The Fact of Fiction

Exploring the hidden depths of *Doctor Who*'s most intriguing stories...

Sleep No More

Viewers doubted the evidence of their own eyes in one of the most innovative episodes of *Doctor Who* ever broadcast...

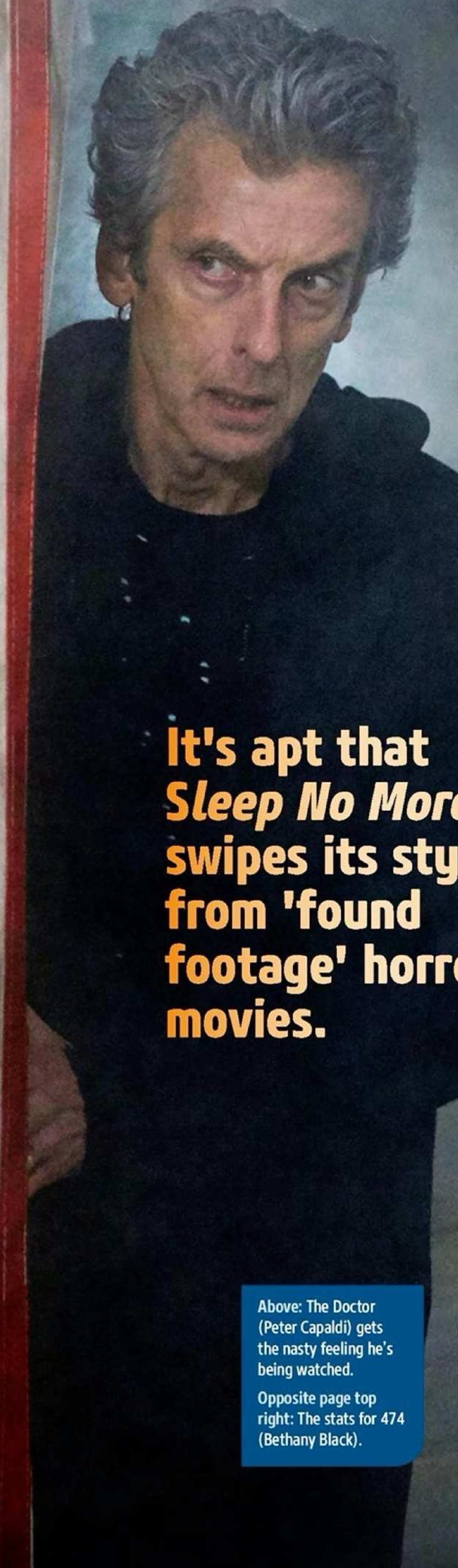
Feature by **ALAN BARNES**

A decade before *Sleep No More* was shown, writer Mark Gatiss developed a story idea based on the "oddly sinister" 1950s pop song *Mr Sandman* for then-showrunner Russell T Davies – a 1950s-set adventure about a living tune able to possess people. That 1950s story eventually mutated into *The Idiot's Lantern* (2006) – but the idea of using what Davies had called "the creepiest song" never quite went away...

Who was he, though – this Mr Sandman, who'll bring you a dream? In *Eventyr, fortalte for Børn* ('Fairy tales told for children', 1841), Hans Christian Andersen (1805-75) described the traditional 'Sandman', or Ole Lukøje – 'Old Close-eye', in Danish – who helps children to sleep at night: "he comes up the stairs very softly, for he walks in his socks, then he opens the doors without the slightest noise, and throws a small quantity of very fine dust in their eyes..."

That's the nice version. In *Nachtstücke* ('Night pieces', 1817), the German writer ETA Hoffmann (1776-1822) described a different kind of Sandman altogether – "a wicked man, who comes to children when they won't go to bed, and throws a handful of sand into their eyes, so that they start out bleeding from their heads. He puts their eyes in a bag and carries them to the crescent moon to feed his own children..."

It's apt, then, that *Sleep No More* swipes its style from 'found footage' horror movies like *The Blair Witch Project* (1999), *Paranormal Activity* and *REC* (both 2007). Because *Sleep No More*'s Sandmen plainly come from the horrible Hoffmann tradition; and so *Sleep No More* ends with a particularly horrible image – arguably the single most horrible image in all of *Doctor Who*.



Above: The Doctor (Peter Capaldi) gets the nasty feeling he's being watched.

Opposite page top right: The stats for 474 (Bethany Black).

It's apt that *Sleep No More* swipes its style from 'found footage' horror movies.

FIRST BROADCAST: 14 November 2015

Static. "You must not watch this," warns a voice.

00m 10s "You can never unsee it," continues Gagan Rassmussen (Reece Shearsmith), addressing the camera. *Sleep No More* scripter Mark Gatiss wrote the part of Rassmussen specifically for Shearsmith, a fellow member of the black comedy troupe The League of Gentlemen. In their DVD/BD commentary for the episode, Gatiss and Shearsmith describe how Rassmussen was "channelling" a similarly craven civil servant played by Ian Hendry in the spy thriller *The Internecine Project* (1974). Shearsmith had previously played Second Doctor actor Patrick Troughton in the Gatiss-authored drama charting the origins of *Doctor Who, An Adventure in Space and Time* (2013).

The Bells of Saint John (2013) also opened with a warning given directly to the watching audience – in that case, not to click on a strange Wi-Fi symbol...

We're in orbit around Neptune, claims Rassmussen, aboard "Le Verrier lab" – a space station named after Neptune's discoverer, the French mathematician Urbain Jean Joseph Le Verrier (1811-77).

00m 48s Rassmussen has edited events into a comprehensible order – and so the screen has filled with names and numbers, standing in for *Doctor Who*'s standard title sequence. In the script, the stream of letters and numbers were given as: '*GAGANRASSMUSSEN39900076/ **D**AIKINAGATAHJSSLL56890/OSAMUCH **O**PRA888O234/00002458888**C**/484**T**000/ DEEP-AND**O**633389/CLA**R**AOS**W**ALD/ LEVERRIER-**H**999267/**O**3326755*'. Stage directions described how: "The caption fades but the bold letters briefly burn a little brighter, spelling out –D...o...c...t...o...r... w...h...o..."

A four-strong rescue mission is en route to the Le Verrier space station.

00m 57s "They came from Triton," runs Rasmussen's voiceover – ie, the largest of Neptune's 14 known satellites, named after the Greek sea god, son of Poseidon. With a surface temperature of −235.2 °C and an atmosphere composed primarily of nitrogen, Triton must make for a pretty grim homestead. That said, in *The Invisible Enemy* (1977) we saw how humankind will one day have an outpost on Titan, a similarly inhospitable satellite of the solar system.

Next, Rasmussen introduces each member of the Triton rescue crew: conscript Osamu Aimi Chopra (Neet Mohan), Commander Jagganth Daiki-Nagata (Elaine Tan), second class conscript Haruka Deep-Ando (Paul Courtenay Hyu) and cloned 'grunt' 474 (Bethany Black). Electronic captions give their full name, age, rank and a Top Trumps-like 'survival rating' – but neither voiceover nor captions featured in the readthrough script, which cut directly from the substitute title sequence to the crew room of the "small, cramped, dirty" rescue ship. In the DVD/BD commentary, Gatiss says that the captions were a late addition, inserted after the production team realised that, "With the helmets and the darkness it's quite hard to keep track of everyone..."

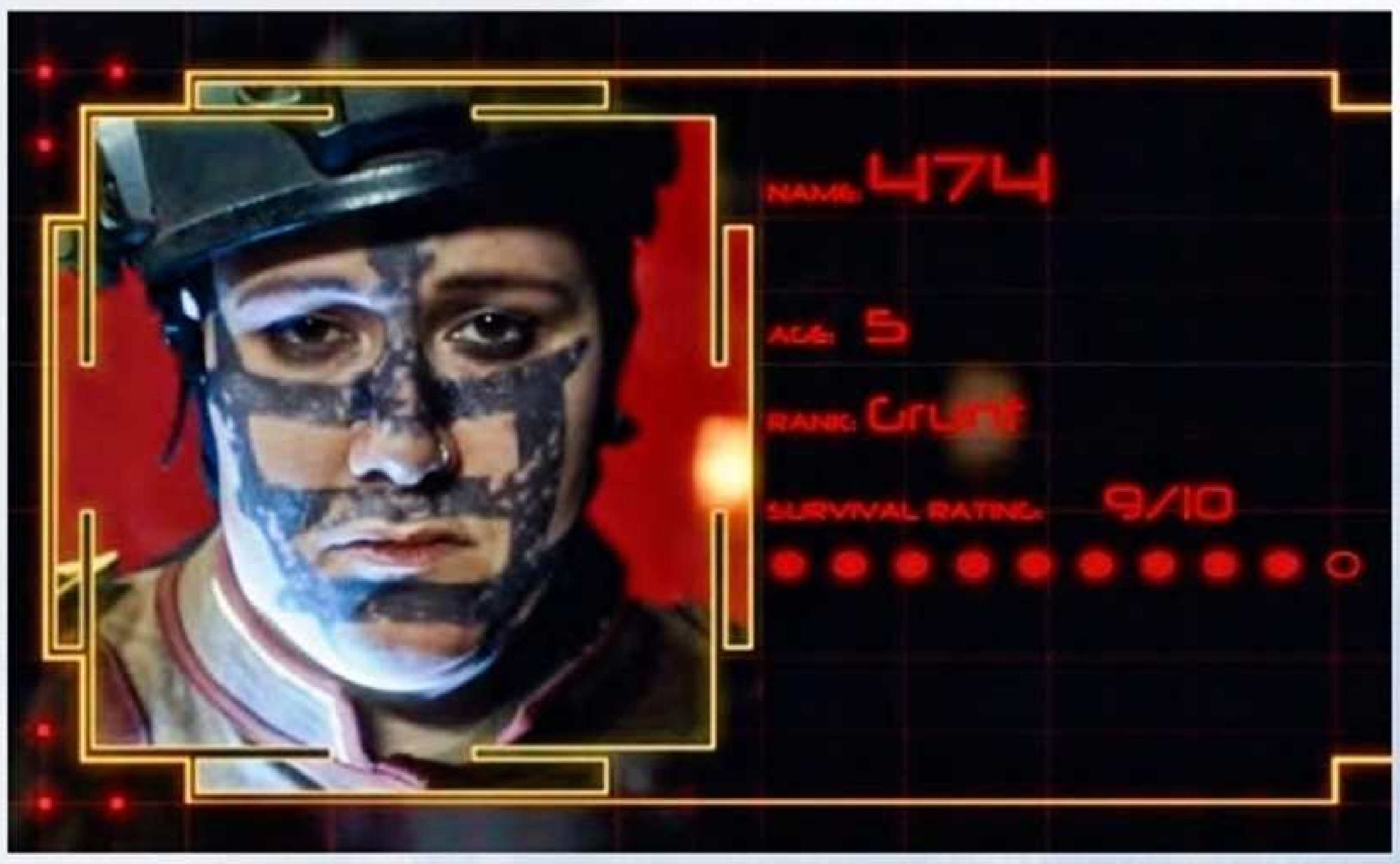
Here, Chopra's opening rant about how sleep was becoming "colonised" continued as he complained: "Every right we have. Eaten away!" Later, Chopra was prompted to resume his rant, telling Morpheus users Nagata and Deep-Ando: "Don't you see what's happening to you? They'll work us all to death, if we let them! We need to stand up to this NOW. Organise ourselves. Make our voices count –" (Originally, it was this that prompted Nagata to tell Chopra to "give it a rest".)

Paul Courtenay Hyu, playing Deep-Ando, enjoys a parallel career as entertainer Chinese Elvis [sic]: *www.chineseelvis.com*. He'd twice before appeared in productions also featuring Mark Gatiss: firstly as 'Inspector Fong' in *Frenzy of Tongs* (2001), an episode of comic anthology *Dr. Terrible's House of Horrible* that sent up Sax Rohmer's notoriously sinophobic Fu Manchu stories; and again in the black comedy-thriller *Funland* (2005).

Stand-up comedian Bethany Black, playing 474, was the first trans actor to be cast in *Doctor Who*. She'd previously featured in former showrunner Russell T Davies' Channel 4 series *Cucumber* (2015), playing Helen Brears.

The rescue team heads out into the corridors of the station...

02m 52s "Emergency lighting only," observes Nagata; "Grav and orbit's stable," reports Chopra. In the readthrough script, Nagata said there was "no power" – but Chopra countered with, "No lights. There's a difference..." (A suggestion, perhaps, that someone has chosen to turn off the lights... for dramatic effect, later developments would seem to imply.) The station was "still spinning", continued Chopra, hence its stable "grav" and orbit.



This scene ran longer in the readthrough script. Originally, Nagata touched her helmet, causing a schematic of the station to be projected onto the wall: "Pretty much the same layout as all the Neptune stations, by the look," she said. Chopra observed that the Morpheus labs seemed to be two levels down, close to the kitchens. "Well, we won't starve if we have to stay here a bit," said Nagata. "474 does a fantastic Fugu Jalfrezi, don't you, pet?" – a reference to the infamously toxic Japanese pufferfish, albeit curried according to another culinary tradition entirely!

The '3D schematic' image was still being projected, noted stage directions: "And swirling through the image – *Dust*." Just muck, Nagata told Chopra: "These places get pretty filthy, you know." With a Tyneside "*Howay*," Nagata deactivated the image and marched on – but 474 held back, looking around. "Eyes. In sky. Watching us," she told Deep-Ando – who patted her arm, smiled pityingly and followed the others. Stage direction had 474 looking up "as if down the barrel of a CCTV lens"– but when she, too, moved off: "The 'lens' adjusts, swinging round to follow her retreating back. Dust drifts through the image..."

03m 28s "Hide seek. Maybe they [the station crew] play hide seek," suggests 474 – who goes on to say, "Chopra, don't be anger..." 474's fractured English mimics the pidgin speech of Tonto, Native American sidekick to his 'ke-mosah-bee', Old West righter-of-wrongs the Lone Ranger. Tonto (and the masked Ranger) first featured in a Detroit-area radio series from 1933 (with John Todd as Tonto), later adapted as the famous ABC Television series of 1949-57 (with Jay Silverheels). →

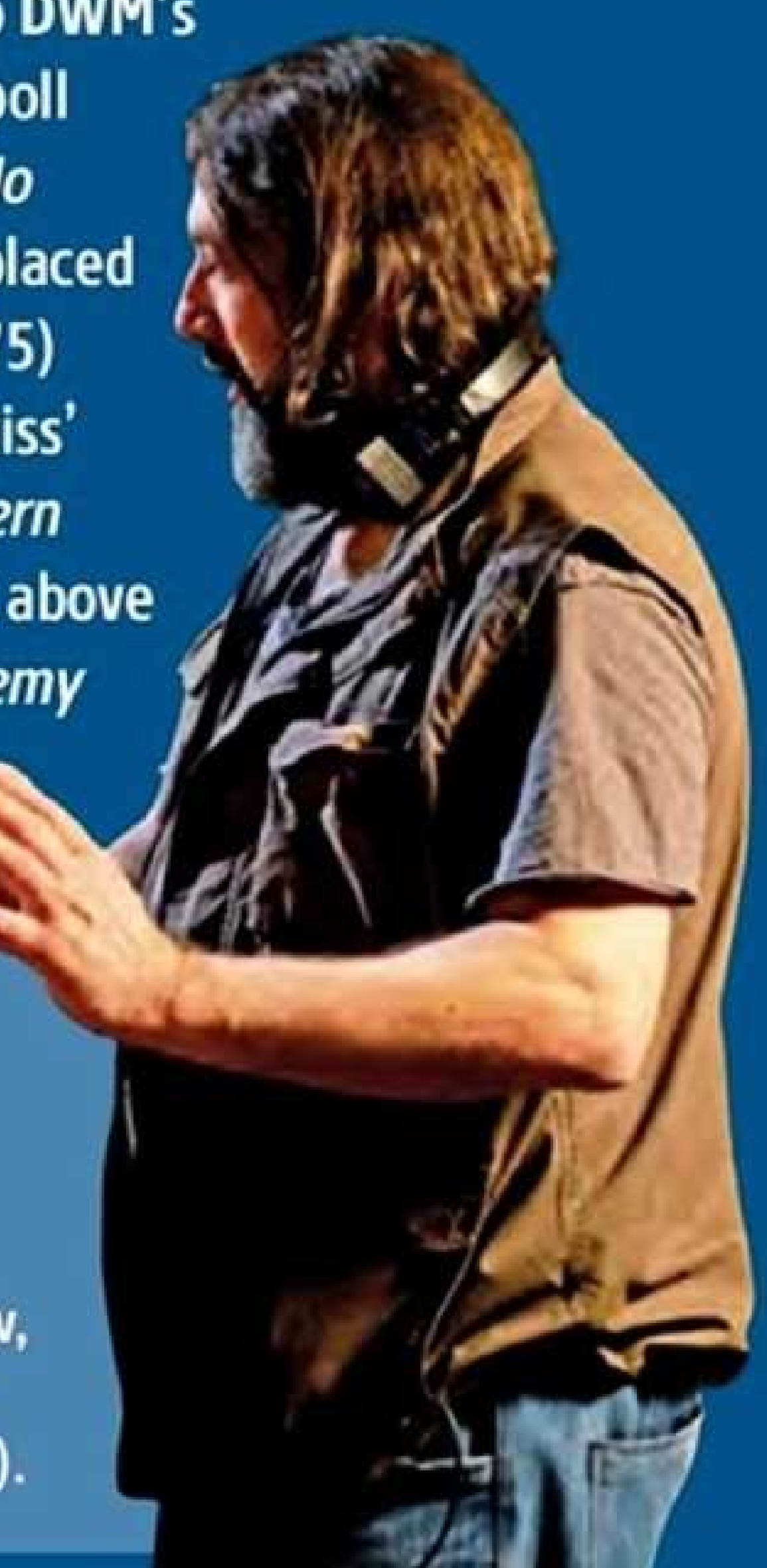
Essential Info

▶ Deadly sleep dust featured in one of several story ideas pitched by writer Mark Gatiss to executive producer Steven Moffat, prior to the Twelfth Doctor's first run of adventures in 2014. It had been conceived as a two-parter set on Neptune's moon Triton – on a "city trading floor of the future". To BBC America blog *Anglophenia*, Gatiss explained how the story had originally revolved around a sort of factional conflict: "There are people who go for it who are known as the Wide-Awakes, and they're like the thrusting executives... And then there are sort of refuseniks, who they would refer to as the Rips, the Rip Van Winkles. They don't want to give up their sleep..."

▶ The idea was boiled down to a single episode when Gatiss came up with the 'found footage' approach, which he didn't think could be sustained over two parts – and it was in this form that *Sleep No More* entered production, becoming the ninth episode of the 2015 season. It was the last-but-one to be recorded, though – as Block 7, in between standalone blocks for 11th episode *Heaven Sent* and the season finale, *Hell Bent*.

▶ Director Justin Molotnikov had already concluded work on tenth instalment, *Face the Raven*, when he oversaw the recording of *Sleep No More* over 13 days between Monday 27 July and Wednesday 12 August. The bulk of the episode was mounted at the programme's regular Roath Lock Studios home, plus: three days at the G24 plant in Newport (standing in for the Morpheus lab, and kitchen); a single day at the Fillcare factory in Pontyclun (doubling for the metal room, and engine room); and also two days at Wild Water Cold Storage, Cardiff (which furnished the Le Verrier station cold store... unsurprisingly).

▶ In the 2015 Season Survey, **Doctor Who Magazine** readers rated *Sleep No More* with an average score of 6.05 out of 10. Were one to add Season Survey scores for the whole of the Twelfth Doctor's era (except the as-yet-unsurveyed *Twice Upon a Time*, 2017) to **DWM**'s 'First 50 Years' poll of 2014, *Sleep No More* would be placed 228th (out of 275) – just below Gatiss' *The Idiot's Lantern* (2006), and just above *The Invisible Enemy* (1977).



Above left: Writer Mark Gatiss.

Right: Director Justin Molotnikov, at work on *Face the Raven* (2015).

→ 03m 54s Also exploring the corridors, TARDIS traveller Clara (Jenna Coleman) wonders why it's so dark. Her companion the Doctor (Peter Capaldi) speculates that a "three-day week" might be a reason – after the electricity conservation measures of January to March 1974, introduced by then-Prime Minister Edward Heath to stave off the effects of a miners' strike.

05m 06s Psychic paper has convinced Nagata that the pair are newly arrived "engineering stress assessors". What happened, wonders Nagata? "From the beginning of time? That's a very long story," replies the Doctor – and well might Clara quietly admonish him, since she'd heard him deliver a not-dissimilar response to the same question when uttered by Viking warrior 'Heidi' (Barnaby Kay) in *The Girl Who Died* (2015), a couple of adventures back!

05m 29s The station fell silent 24 hours ago, Nagata tells the two 'assessors' – giving "space pirates" as a possible cause. These can't be the same space pirates led by Caven (Dudley Foster) in *The Space Pirates* (1969), since Caven's pirates were active in the Pliny system, not our solar system. Likewise, the space pirates Kari (Liza Goddard) and Olvir (Dominic Guard) in *Terminus* (1983) were raiders of the dead centre of the known universe. However, in the animated adventure *The Infinite Quest* (2007), the Tenth Doctor (David Tennant) crossed swords with piratical "scourge of the galaxy" Baltazar (Anthony Head), also known as the 'Corsair King of Triton in the 40th century'. We're close to Triton, and in a moment or two, we'll learn that this is a Tuesday in the 38th century – so could the space pirates feared by Nagata be Baltazar's ancestors in pillage?

05m 43s "Right, you're to consider yourself –" begins Nagata; "Part of the furniture!" concludes the Doctor, quoting the lyric but (pointedly) not quite following the tune of *Consider Yourself*, principally sung by the Artful Dodger to Oliver Twist in Lionel Bart's Dickens-adapting musical *Oliver!* (1960).

06m 15s This is the 38th century, the Doctor tells Clara: "After the Great Catastrophe, there was a tectonic realignment. India and Japan, they were sort of merged…" This was a kind of homage to the throwaway mention of a no-less unlikely sounding future made by the Fourth Doctor (Tom Baker) in the final episode of *The Talons of Weng-Chiang* (1977): in the 51st century, he'd claimed, "I was with the Filipino army at the final advance on Reykjavik…" Gatiss chose to emphasise Indo-Japanese cultural motifs after spending time in both India and Japan the year before.

Then: "What Great Catastrophe?" demands Clara. "Well, you've got all that to look forward to, haven't you?" replies the Doctor. This echoes something the Fifth Doctor (Peter Davison) told companion Tegan (Janet Fielding) in Part One of *Frontios* (1983), after the TARDIS had arrived in the Veruna system – "where one of the last surviving groups of mankind took shelter in the Great, er…" he began. "Well, I suppose you've got all that to look forward to, haven't you…?" he concluded. *Frontios*' "Great, er" was, we learn, a "catastrophic collision" of the Earth and the sun – quite possibly one of the collisions witnessed by the First and Ninth Doctors in *The Ark* (1966) and *The End of the World* (2005) respectively (if they weren't all the same collision, of course…). Since *The Ark* was said to have occurred in the '57th Segment of Time', after a ten-million-year time journey, and *The End of the World* was dated to the year "5.5/apple/26", five billion years from now, neither can be the same catastrophe referred to here. But *Frontios*, we know, occurred in the very far future, beyond the TARDIS' normal 'time parameters' – suggesting that the "Great, er" wasn't the Great Catastrophe of the 38th century, which

"BOM BOM, BOM BOM, BOM BOM, BOM BOM…"

At 10m 50s, four holographic 'Neo-Chordettes' (Natasha Patel, Elizabeth Chong, Nikkita Chadha and Gracie Lai) sing the song used to advertise the Morpheus process – *Mr Sandman*, written by Pat Ballard (1899-1960). In 1954, *Mr Sandman* gave the Chordettes (then comprising Janet Ertel, Carol Buschmann, Lynn Evans and Margie Needham) a US No 1. In the UK, however, the Chordettes' version only got as high as No 11 in the singles chart of 23 December 1954 – the same week that crooner Dickie Valentine's version hit No 5. A few weeks later, on 13 January 1955, the all-boy Four Aces' rendition reached No 9; and just two weeks after that, Max Bygraves scraped to No 16 with the exact same song!

Mr Sandman remains familiar from film and TV soundtracks: the Four Aces' version, for example, featured in *Back to the Future* (1985); more recently, the Chordettes' version was in *Deadpool* (2016). And, of course, a specially recorded version – performed by David Kinder and The Lorells, with Tracy & Jodie Wilson – could be heard over the PA system of the Shangri-La holiday camp towards the end of the first episode of the 1959-set *Delta and the Bannermen* (1987).

Above: The Neo-Chordettes.
Right: The real Chordettes in the 1950s.

was a disaster of another order. (Perhaps the "tectonic realignment" described by the Doctor wasn't just a geopolitical shake-up, but a literal, geological one...?)

At one point, lifelong *Doctor Who* fan Bethany Black asked Gatiss if *Sleep No More* occurred at around the same time as *The Sun Makers* (1977) – which, *The Fact of Fiction* notes, was also set on a heavily corporatised outpost of the outermost solar system, albeit at an unspecified point in the distant future. It seems quite plausible, doesn't it?

07m 14s 474 reaches out to touch "pretty" Chopra – but when Chopra pushes her away, 474's programming interprets his rebuff as a physical threat, and she tries to throttle him. Gatiss told *Anglophenia* that he was "originally thinking of Lenny in *Of Mice and Men*" when he conceived 474. Her similarity to the tragic figure of Lennie Small, the mentally handicapped farmhand at the heart of John Steinbeck's famous novella of 1937, is most obvious here. Towards the end of the book, Lennie over-reacts when farmer Curley's wife screams after she encourages him to touch her hair, and he accidentally breaks her neck...

The rescue team, plus the Doctor and Clara, flee a number of moaning, misshapen figures. All except Deep-Ando end up in the Morpheus lab, where 474 slams the door on the forearm of one of the figures – which dissolves into sand.

10m 09s Clara examines three Morpheus pods, arranged in a row; whereas in the readthrough script, she examined "a circle of long white metal pods... clustered together like a nest of dinosaur eggs".

"Morpheus? Named after the god of dreams?" Clara asks Chopra – proving she knows her Greek mythology (as well an English teacher might). Morpheus was also the 'Lord of Dreams', the title character of the cult DC Comics/Vertigo series *The Sandman* (1989-96) – written by Neil Gaiman, later the author of two of the Eleventh Doctor's adventures.

The Morpheus lab (and kitchen) scenes were recorded at G24 Power Ltd, at Imperial Park in Newport – a solar cell manufacturing plant that had previously doubled for the nano-scale surgical lab in *Into the Dalek* (2014).

10m 46s One of the Morpheus cabinets has closed on Clara; and soon, she'll tell us that the wires inside dragged her in. All this was a massive simplification from the sequence of events laid out in the readthrough script. Originally, Clara pressed one of the pods experimentally – and it sprang open, revealing "a complex network of delicate wiring like silver cobwebs". Intrigued, the Doctor moved closer – but suddenly, perhaps with a hint of the hideous 'facehugger' established in the movie *Alien* (1979), the cobweb of wires shot out towards his face, "clamping onto it". Clara came to the Doctor's rescue, battling the wiring away from his face – but then *she* succumbed to the pull of the "cobweb", which attached itself "like a living thing" and pulled her inside the pod: "The lid slams shut like a tomb..." Cue the holographic 'Neo-Chordettes', singing *Mr Sandman*...

In the readthrough version, then, Clara didn't need to explain what had happened to her when the pod hissed open a few moments later, seemingly of its own accord. "What did you think you were doing?" asked the Doctor. "'Thanks, Clara. Don't mention it,'" she replied, sarcastically – since, as she reminded him: "I was saving you!" Sulky, the Doctor replied: "Didn't need saving." But then he smiled, thanked her, and helped her out of the pod.

The last of the three pods contains Rassmussen – inventor of the Morpheus process.

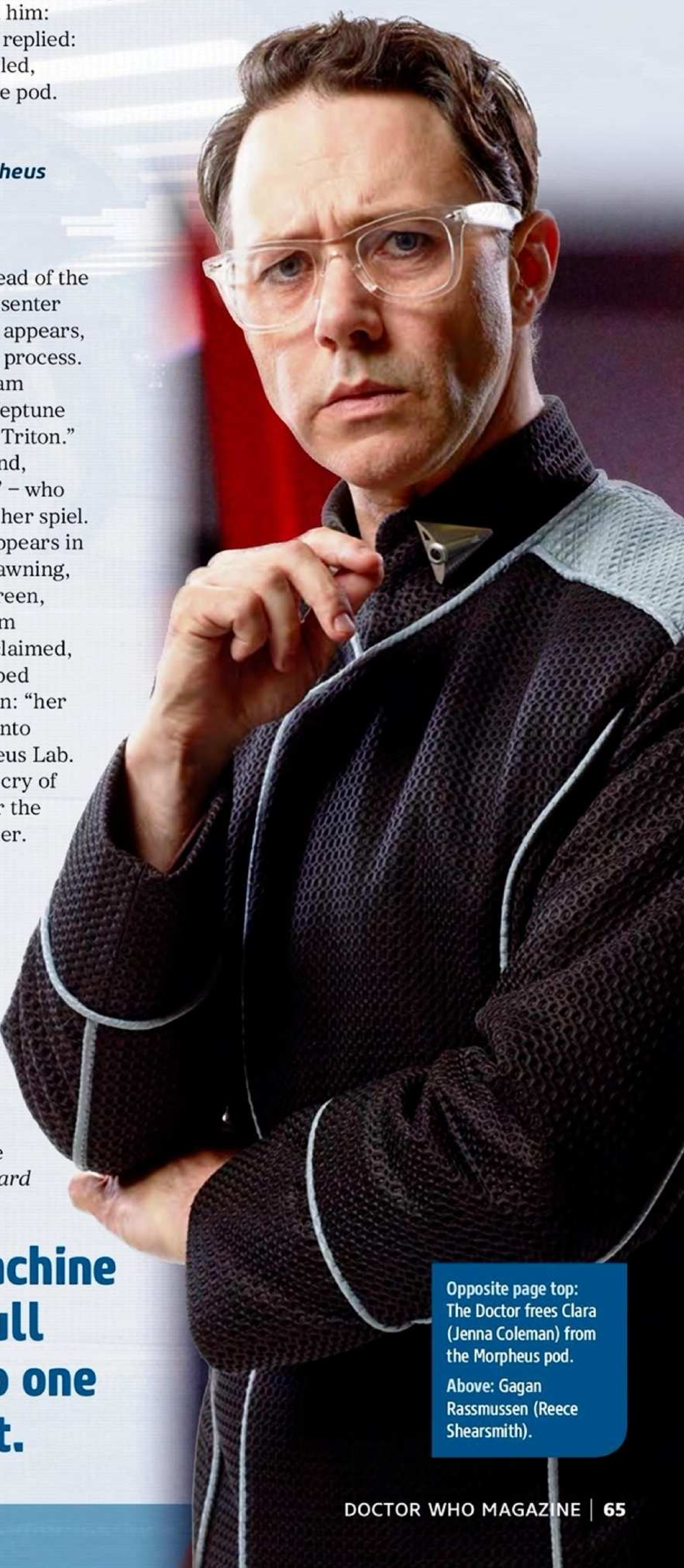
13m 05s The holographic head of the Morpheus Presenter (Zina Badran) appears, explaining the process. As originally envisaged: "A 3D hologram flickers into life before them all. It's Neptune swirling. In orbit around it: the moon Triton." Then: "the two planetary bodies expand, turning into a Japanese PRESENTER" – who beamed at her audience as she began her spiel.

The "tiny female WORKER" who appears in the palm of her unreal hand wasn't yawning, but "sluggishly undressing". As on screen, the Worker fell "fast asleep in the palm of her hand" – until the Presenter exclaimed, "*Until now!*" The Worker's eyes snapped open. The Presenter smiled – and then: "her head expands hugely, her teeth turn into a ring of Sleep Pods, as in the Morpheus Lab. Each opens in turn." The Presenter's cry of "*Welcome Morpheus!*" was the cue for the Neo-Chordettes to reappear around her.

13m 52s The Morpheus machine concentrates a full night's sleep into one five-minute burst, explains the Presenter – making it twice as effective as the machines long before used by the unbending Judges of 22nd-century Mega-City One. For example, in the final episode of the *Judge Dredd* story *The Graveyard Shift*, first published in Prog 341 of anthology comic *2000 AD* (5 November 1983), we see Judge Joe Dredd join "the stream of Judges pouring into the Grand Hall of Justice" after a night patrolling the city streets: "There, 10 minutes in the Sleep Machine will provide the equivalent of a full night's rest."

The Morpheus machine concentrates a full night's sleep into one five-minute burst.

14m 17s "Leave the Rip Van Winkles behind," continues the Presenter, "and become one of a new generation of Wide-Awakes!" References to "Rips" and (as Nagata calls Chopra at **01m 40s**) and Morpheus-using "Wide-Awakes" are surviving traces of the story in its initial, two-part, Triton-set form (see 'Essential Info'). →



Opposite page top: The Doctor frees Clara (Jenna Coleman) from the Morpheus pod.

Above: Gagan Rassmussen (Reece Shearsmith).

→ Then: “Let yourself slip into the arms of Morpheus!” concludes the Presenter – giving the story’s earliest title: *The Arms of Morpheus*.

16m 42s Now with Rassmussen, the Doctor’s party continues through the corridors, where the Doctor describes his theory that the monsters are composed of sleep dust – mucus build-up in the corner of the eye, turned into a carnivorous lifeform by the Morpheus process. In the readthrough script, he added: “A few million years of evolution in a few months.”

The ‘Mark II’ pods here on the station have caused sleep dust to conglomerate and mould itself into humanoid form; both the machines and the monsters must be destroyed, insists the Doctor.

19m 27s A computer voice refuses to let Deep-Ando through a door, unless he sings *Mr Sandman*: “After the Maha Shivaratri-slash-Oshogatsu-slash-Christmas party, some of the crew reprogrammed me…” That’s some combined celebration: ending on 4 January, the Japanese New Year, or Oshogatsu, could plausibly continue on from Christmas – but the Hindu festival of Maha Shivaratri usually falls in late February-slash-early March.

The computer voice belonged to the uncredited Nikki Wilson – who’d produced four episodes in the first Twelfth Doctor series, among others, and (at the time) was in pre-production for the next Christmas Special, *The Husbands of River Song* (2015).

The Doctor’s party have heard Deep-Ando’s dying scream from the kitchen. Suddenly, the station’s gravity shields begin to fail…

21m 40s Clara implores Nagata to listen to the Doctor, and pass him her helmet, holding the station schematic: “He knows what he’s talking about!” In the readthrough script, Nagata insisted that she was in command. “Do yourselves a favour, Nagata,” replied the Doctor. “Let me help – and survive. Or don’t – and die. It’s that simple.” Clara clarified: “He means us. Let us help. Don’t you, Doctor?” Yes, said the Doctor: “Yes, that is probably what I mean…”

23m 06s A marauding monster has seemingly killed Rassmussen – but the Doctor has contrived to fix the grav-shields, and he, Clara and Nagata have escaped into a cold store. Originally, as the Doctor locked the door: “CLARA stands up, knocks into something and it jangles in the dark. In the dim blue light she sees… a vast selection of knives, cleavers etc hanging from hooks on the ceiling. She grabs at them to silence the din.”

On the DVD/BD commentary, Gatiss explains how a few years earlier, he’d played Antarctic explorer Apsley Cherry-Garrard in *The Worst Journey in the World* (2007) – for which tent interiors wereshot inside an actual ice house in New Covent Garden, so the actors’ condensed breath could be seen on screen. Fortunately, Wild Water Cold Storage – the largest cold storage facility in South Wales, in fact – was located mere minutes away from *Doctor Who*’s Roath Lock base, on Cold Store Road, at Queen Alexandra Dock, Cardiff…

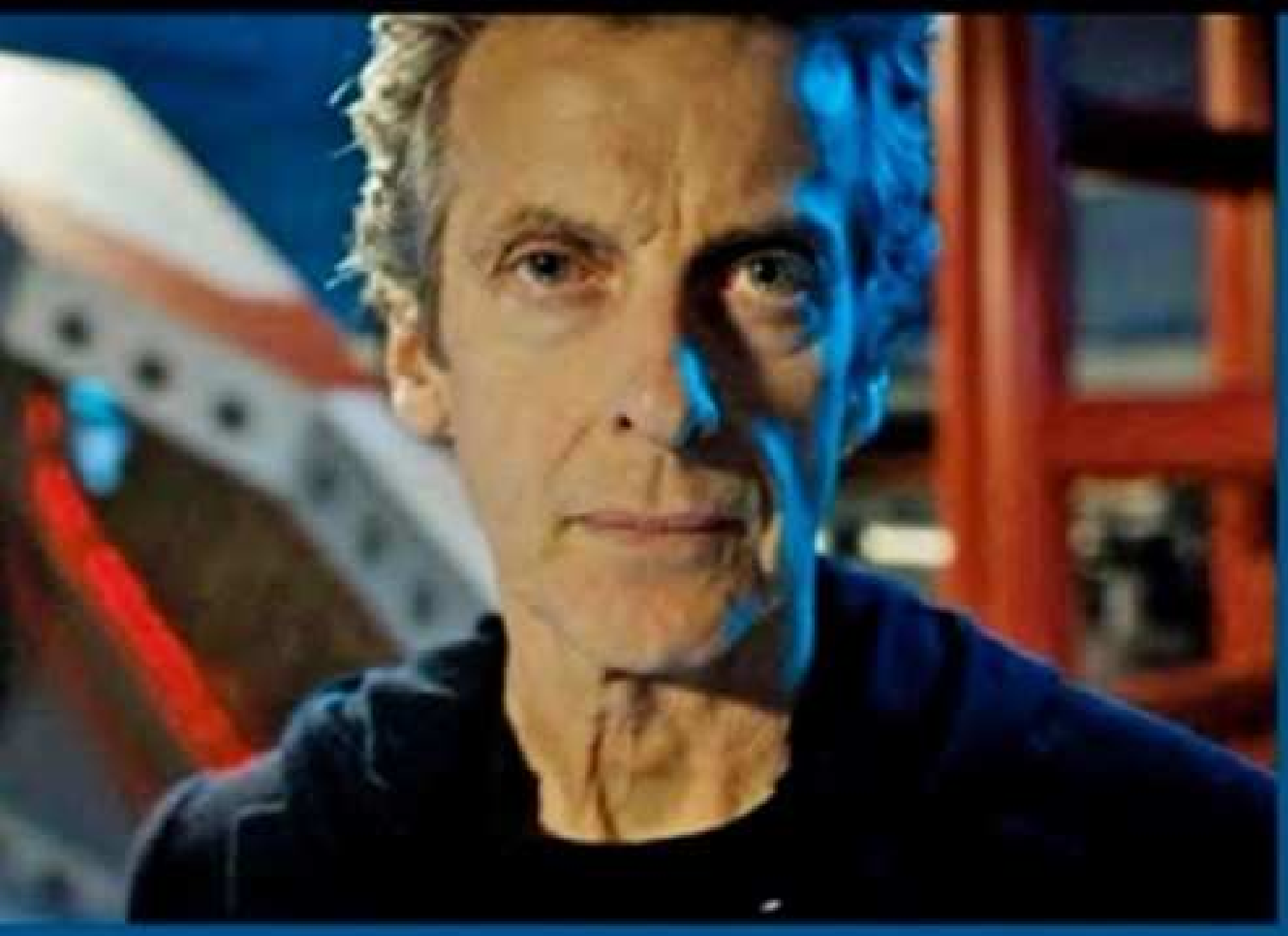
27m 21s Clara names the creatures “Sandmen” – but the Doctor insists that he names the monsters: “It’s like the Silurians all over again…” He’s thinking back to *Doctor Who and the Silurians* (1970) – his first encounter with the ancient lizard people long ago displaced by humankind, initially designated as belonging to the wrong geological period. They should have been called ‘Eocenes’, the Third Doctor (Jon Pertwee) later explained to companion Jo (Katy Manning) in *The Sea Devils* (1972) – omitting to mention, however, that *he* was the first person known to speak the name ‘Silurians’, albeit based on *his* reading of one Dr Quinn’s (inaccurate) notes.

28m 40s Rather than freeze to death, the Doctor decided to let the monsters in, the not-dead Rasmussen tells us – and we cut back to the cold store, where the Doctor, Clara and Nagata have hidden themselves inside hanging carcass bags, while the (blind) Sandmen struggle to seek them out. As scripted, from Clara’s POV: “We can hear the rapid thump, thump, thump of her heart. And now a SANDMAN comes closer… Its hideous face comes right up to the hole in the bag… CLARA desperately tries not to move, but her icy breaths threaten to betray her, issuing forth in little puffs.” So what saves her? As written, the Sandman was distracted by “a loud metallic clatter” – since the other Sandman has “blundered into the hanging knives”.

30m 58s 474 has sacrificed herself so that Chopra can return to the rescue ship. Meanwhile, the Doctor, Clara and Nagata have escaped to the engine room – located at the Fillcare hair care products plant near Pontyclun, previously seen in Cyber Control scenes (among others) in *A Good Man Goes to War* (2012).

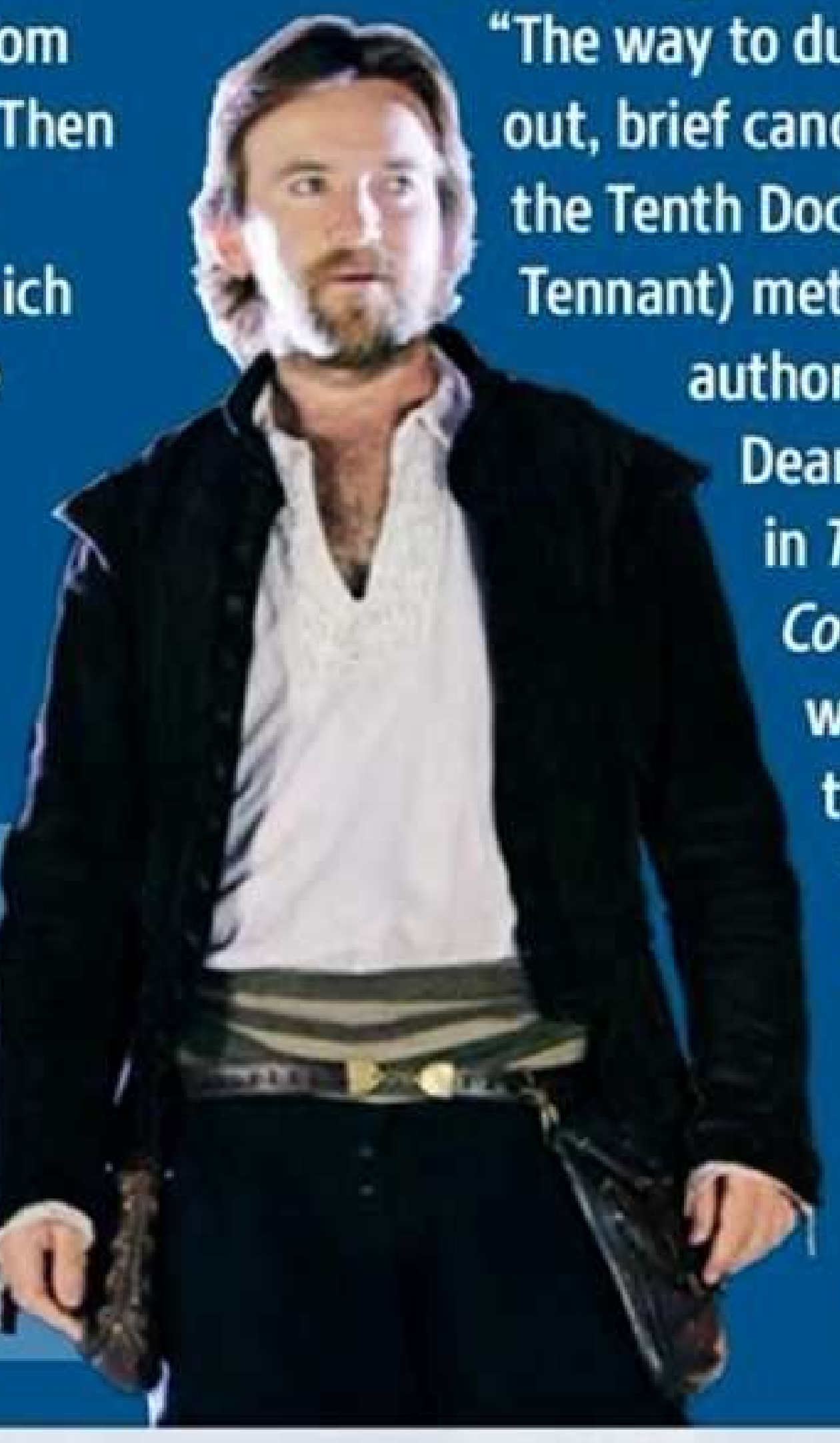
The Doctor uses his sonic sunglasses to project CCTV-like images gathered from a wireless feed; images that someone is collating. There are no cameras anywhere on the station, he points out – so how can these images exist?

“METHOUGHT I HEARD A VOICE CRY…”



Episode title *Sleep No More* derives from Shakespeare’s tragedy *Macbeth* (circa 1606) – specifically, from a speech twice quoted by the Doctor. In Act II, Scene II, Macbeth returns to Lady Macbeth, having “done the deed” – ie, murdered King Duncan in his bed – but the guilty Thane of both Glamis and Cawdor claims to have “heard a voice cry, ‘Sleep no more!’” At **15m 19s**, the Doctor gives most of lines 48-51 to Nagata: “Sleep that knits up the ravell’d sleave of care,/The death of each day’s life, sore labour’s bath,/Balm of hurt minds…/Chief nourisher in life’s feast, –” (note, though, that he omits “great nature’s second course” from the latter part of line 50). Then at **23m 45s**, the Doctor delivers lines 54-55, in which Macbeth describes how he heard the voice – that of his own conscience, perhaps – continue: “Glamis hath murder’d sleep, and therefore Cawdor/Shall sleep no more, Macbeth shall sleep no more!”

It’s not the first time the Doctor’s quoted the so-called ‘Scottish Play’. When the Fourth Doctor (Tom Baker) began to deliver a eulogy to a Cyberman killed by gold dust in the final episode of *Revenge of the Cybermen* (1975) – “Dusty death. Out, out” – he was swiping from Act V, Scene V: “The way to dusty death. Out, out, brief candle!” Of course, the Tenth Doctor (David Tennant) met *Macbeth*’s author (played by Dean Lennox Kelly) in *The Shakespeare Code* (2007) – which implies that *Macbeth*’s Three Witches were inspired by their shared battle against the hideous Carrionites.



Above left: The Doctor recites from *Macbeth*.

Right: The Bard (Dean Lennox Kelly) in *The Shakespeare Code* (2007).

31m 46s In the readthrough script, Clara recalled how Nagata had said that her team didn't have helmet cams, prompting Nagata to elaborate: "Banned, pet. Privacy settings. They passed a law years back." Then, Clara tried to account for the fact that she'd not seen any cameras on the station: "But they'll be tiny, won't they?" she argued. "Discreet. Thirty Eighth Century [sic] and all that."

The dust has been watching them, concludes the Doctor: "Each little organic speck, just a tiny spy drifting through the air..."

32m 19s Originally, with the Doctor having already worked out that the hover trolley had been stored by the warm engines before, the engine room scene built up to the Doctor pointing out that Clara had sleep in her eye. In further dialogue lost in the edit, Clara was prompted to rub at her eyes, asking: "Can I get rid of it?" Not like that, the Doctor told her. Clara tried to rationalise things, reminding them that she'd only been in the Morpheus pod for a few seconds, whereas: "Nagata's been using the ones on Triton for ages and she's ok [sic]." But then she remembered that the pods on Triton were more primitive. The station pods were more advanced, agreed the Doctor. "But you were hardly in there. It's going to be fine. You'll be fine," he told her, not quite convincingly. "None of the rescue crew have shown signs of the dust advancing," he continued, before making his promise to "destroy this filthy technology. Forever."

Chopra returns to the rescue ship, intending to destroy the station – but he's killed by a Sandman. Soon after, the Doctor confronts Rassmussen in the ship – where Rassmussen has been linking recordings of events aboard the station...

40m 39s Nagata has shot Rassmussen dead – but not before Rassmussen has freed the so-called King Sandman (Paul Davis) he'd already moved by hover trolley to the rescue ship, intending to transport him to Triton... so the all-consuming dust might be released across the universe. The Doctor, however, is struggling with the logic of the King Sandman's stated back-story, as Patient Zero of the Morpheus process: "A man who hasn't slept for five years?" he boggles. In yet more lost dialogue, he instead wondered: "Why would they need a leader? A *King Sandman?*" As on screen, he pointed out to Clara that the dust consumes the host – but went on to marvel about how the Sandmen being blind was "very convenient", since that fact had enabled them to escape the cold store. "*Convenient??*" exclaimed Nagata.

42m 10s The Doctor, Clara and Nagata have rushed to the metal room where the TARDIS landed – a second location found at the Fillcare plant, in fact – where the Doctor self-destructs the grav-shields, causing the oncoming Sandmen to fall apart as the station is pulled towards Neptune. Originally, it was the Doctor (not Clara) who managed to get the key into the TARDIS lock, so he could physically haul his friends, flattened by G-force, over the threshold: "As CLARA and NAGATA clamber over him," stage directions explained, "he pauses to look back, still troubled..."

Then: "None of this makes any sense," says the Doctor, before the TARDIS dematerialises. At one stage, Gatiss told **DWM**: "There was a scene in the TARDIS, where the Doctor knew something wasn't right with the whole thing, but it wasn't true to the conceit, so that's why it went..."

> **"Each little organic speck, Just a tiny spy drifting through the air..."** THE DOCTOR

42m 25s Rassumussen re-reappears: "Hello again!" In the readthrough script, he giggled: "I know, I know. I keep popping up don't I?"

The recorded "testament" is Rassmussen's plan – since the Morpheus process is triggered by an electronic signal contained in the recording. Now he's going to transmit the "exciting" show he's created to the whole solar system. "You've got something there, just in the corner of your eye..." he tells you, as his head crumbles to dust.

44m 00s Are you dead yet?

No?

Well, then – we can safely assume that the Sandmen didn't'win. Perhaps, as his line on the TARDIS threshold suggests, the Doctor sussed it out at the last second: why would Rassmussen go to the trouble of recording an "alibi" – as the Doctor initially misread things, at **36m 02s** – if he meant Triton (and the universe) to fall to the Sandmen? And he's already seen Rassmussen die in the kitchen – so why shouldn't he have survived in the rescue ship, too? In the episode's *Doctor Who Extra* documentary, Peter Capaldi expresses absolute certainty that the Doctor was "on the case"; we just don't see him win. All the Doctor would need to do, after all, is turn on the TARDIS scanner, tune into Rassmussen's transmission – and block it. (Maybe that's what the fading white dot represents?)

Alternatively, perhaps the Doctor cottoned on later? Before a change of mind led to *Empress of Mars* (2017), Gatiss intended to create a semi-sequel, set in the present-day City of London – "a sort of Shard story about bankers. The same thing would have happened: not because of Rassmussen, but because someone's invented something similar. I like the idea of bankers trying to stay up longer to make more money!" So a future Doctor experienced it all again in London, realised where he'd gone wrong before – then went back to block Rassmussen's transmission at the very last moment? **DWM**

Opposite page top: Clara and the Doctor hide in cold storage.

Above: The 'King Sandman'.

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At last, listeners are given the opportunity to discover how the Time War began...

Review by **PAUL KIRKLEY**
Illustration by **JAMIE LENMAN**

LALLA WARD • LOUISE JAMESON • SOPHIE ALDRED • SEAN CARLSEN
FROM THE WORLDS OF DOCTOR WHO
MILES RICHARDSON • DEREK JACOBI • NICHOLAS BRIGGS
GALLIFREY
TIME WAR
VOLUME ONE
WE LOVE STORIES

On reading the words *Gallifrey: Time War*, regular Big Finish listeners could be forgiven for having a 'Brenda from Bristol' reaction: Oh no, not *another* one. After all, in the past year we've already plunged headlong into this war to end all wars – for so long kept deliberately out of sight and out of reach, only visible in the corner of Russell T Davies' eye – in the company of the War Doctor, the Eighth Doctor and the War Master.

But that's disingenuous, because *of course* the Time War had to come to Gallifrey: it's the conflict's ground zero. It's Churchill's bunker – to say nothing of the fact Big Finish have put 14 years of spade work into these Panopticon tales since 2004.

At the start of opener *Celestial Intervention*, the war is still an approaching rumble of thunder – something the Time Lords have felt in their bones for generations. As their allies gradually fall to the tyranny of the Daleks, the spooks of the Celestial Intervention Agency are locked in a power struggle with the ascendant War Council – the cue for much huffing and puffing and petty squabbles over everything from need-to-know black ops missions to who has the nicest offices.

Former Madam President Romana (Lalla Ward) is now CIA Co-ordinator, having long traded in high adventure for high politics. Oddly, you'd think playing such a stiff collar would suit viscount's daughter The Honourable Sarah Ward, but it still feels to me like a slight waste of the playful, winsome Romana who once brought so much wit and charm to our Saturday teatimes. Leela (Louise Jameson), by contrast, is ideally suited to her role as a CIA field agent.

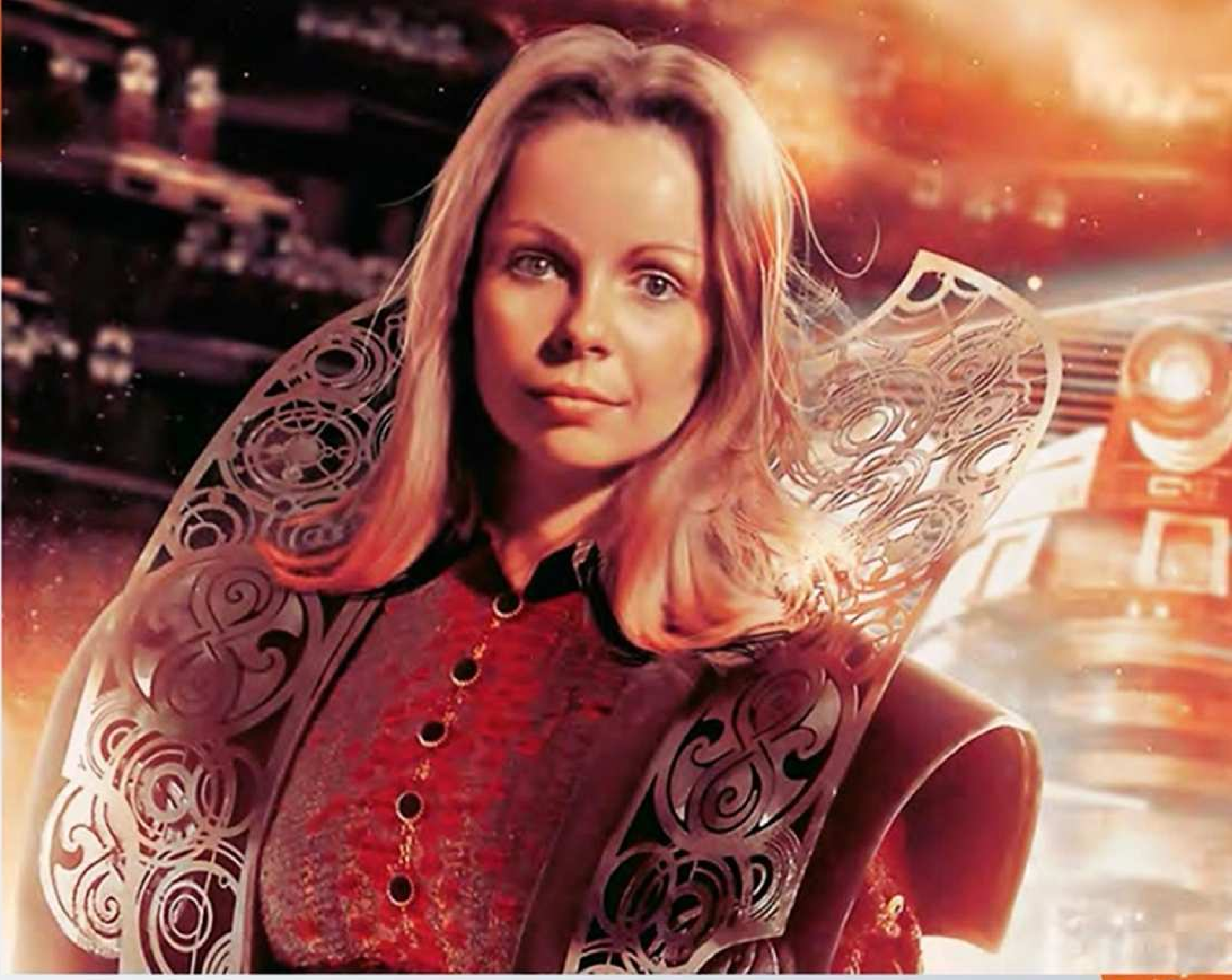
It's a very talky script from David Llewellyn – and, indeed, a very tappy one: it's a mystery why the oldest civilisation in the universe hasn't got round to inventing carpets yet – and one that doesn't shrink from some fairly overt political parallels, with its discussion of unaccompanied child refugees and arguments about whether asylum seekers put a "strain on infrastructure". (I was less convinced by the false flag conspiracy plot, which does rather tip the balance into full tinfoil hat territory.)

There's a change of pace in the final reel, though, when the action moves to the Death Zone (Ioan Morris' music wittily quoting Peter Howell's score for 1983's *The Five Doctors*) and Leela discovers the terrible truth about what the War Council hawks have been secretly plotting in the dark...

In *Soldier Obscura*, battle is joined proper. "The war has begun," says Irving

Braxiatel gravely. "The rage, it's electric. It will burn through the universe like wildfire."

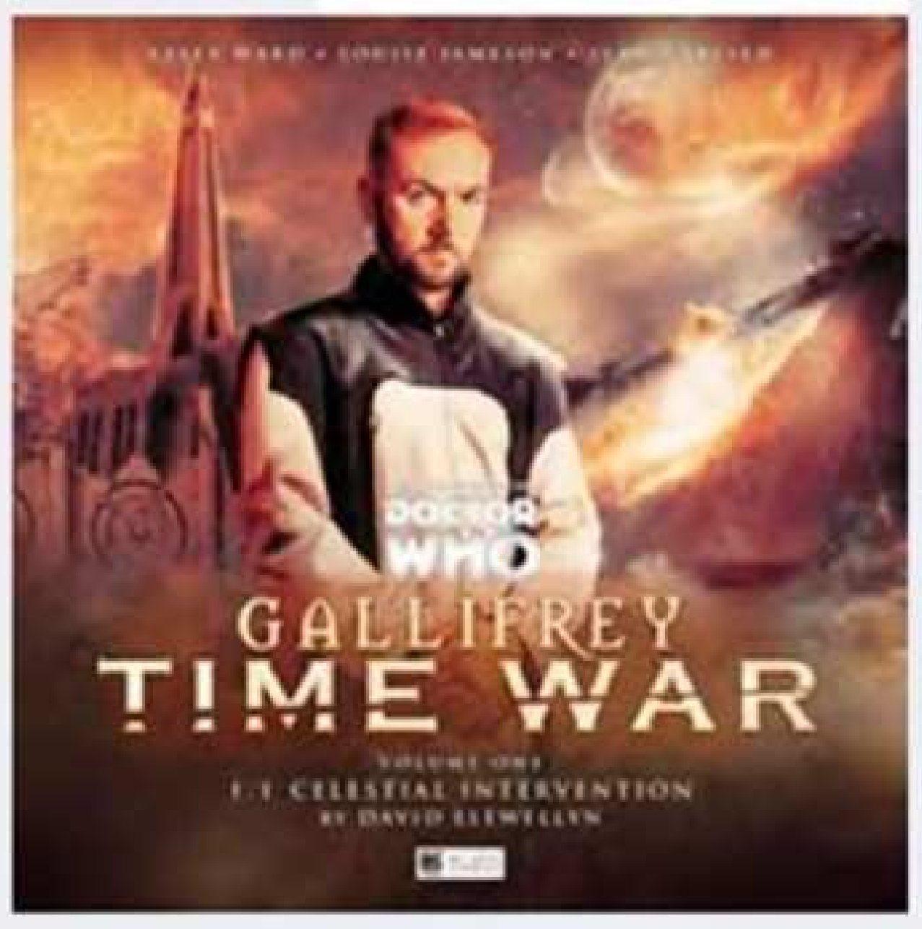
On the basis of a single hand-waving mention (by Romana, no less) in 1979's *City of Death*, Braxiatel – Time Lord, treasure hunter and (it says here) the Doctor's older brother – has gone on to become a mainstay of the *Doctor Who* 'expanded universe', appearing in around 50 books and as many audios, where he has been voiced since 2001 by Miles (son of Ian) Richardson.



Right: Romana (Lalla Ward), now Co-ordinator of Gallifrey's Celestial Intervention Agency.

Below: Leela (Louise Jameson) joins forces with the Master (Derek Jacobi).

Here, he's basically standing in for his kid brother – a fact that isn't lost on Ace (Sophie Aldred, completing this box set's supergroup of former companions). "This is starting to feel like old times," she says as Brax whisks her off in his TARDIS to a date with certain danger.



SOPHIE ALDRED
DOCTOR WHO
GALLIFREY
TIME WAR
VOLUME ONE
1.2 SOLDIER OBSCURA
BY TIM FOLEY

LOUISE JAMESON • DEREK JACOBI
DOCTOR WHO
GALLIFREY
TIME WAR
VOLUME ONE
1.3 THE DEVIL YOU KNOW
BY SCOTT HANDCOCK

Their destination is an old Time Lord research station trapped on the threshold of an area of spacetime known as The Obscura – "the temporal remain of a broken battlefield so paradoxical, it's impossible to look at it without shattering your mind."

This is the set-up for a taut, atmospheric chamber piece from Tim Foley, in which insane Daleks stalk our heroes down darkened corridors singing *Three Blind Mice* ("See++how++they++run" croaks Nicholas Briggs, menacingly) and Ace learns the hard way who she can and can't trust. (Like the woman says: just like old times.)

While Ace is predictably keen to wade into the Time War all guns blazing, her former mentor is refusing to get his hands dirty, forcing Romana to call on the services of a certain other renegade Gallifreyan instead. The Master, she reasons, is perfect CIA material, being both ruthless and expendable. To that end, in *The Devil You Know*, she coerces him into helping Leela track down a freedom fighter with knowledge of a mysterious weapon that could potentially end the war.

As you might expect, teaming Louise Jameson's noble savage with Sir Derek Jacobi's urbane psychopath proves an irresistible combination. As Jameson points out in the green room interviews, having recently played Leela opposite the late Sir John Hurt's War Doctor, she's feeling rather blessed in the theatrical knights of the realm department.

Teaming Louise Jameson's noble savage with Sir Derek Jacobi's urbane psychopath proves an irresistable combination.

The pair's uneasy alliance works a treat, Jacobi's Master turning on a sixpence from twinkly charmer to sadistic killer, leading Leela to conclude, in that wonderfully quizzical Leela way: "You are not right." Well he's not, is he?

From the *Silence of the Lambs*-riffing cold open – in which Romana and her trusty wingman Narvin (*Gallifrey* veteran Seán Carlsen) approach the caged Master's cell – to the dramatic finale that will leave you fearful for the future of a very old friend, it's a deft script from series director Scott Handcock, and a further demonstration of Big Finish's knack for knitting the random bits of thread that bind the Whoniverse together.

(Grumble all you like about 'fan servicing', I love it when they treat the entirety of *Doctor Who* like a giant mixtape to be cut and spliced at will. They've already announced a team-up between Leela and Jamie McCrimmon. Who will be next – Bill and Ben? Drax and Strax? Personally, I'm holding out for 'The Kamelion and Handles Adventures'.)

In *Desperate Measures*, *Gallifrey: Time War* ends as it began, with a far-flung world ten-zero-eleven-zero-zero by zero-two from galactic zero centre being used to shine a light on events on our own small blue planet. Specifically, it's a (cover your ears, Brenda) presidential election drama, in which a female candidate (Romana) stands against a populist blowhard (David Sibley's General Valerian) who declares, "We've had enough of elites telling us what we can say," and pledges to the "clear the Capitol's nest of vipers".

Satirical sideswipes aside, Matt Fitton's script more than earns its stripes as a *Deadly Assassin*-style political space opera in its own right, not least by raising the queasy prospect that Romana might be a – gasp! – Dalek collaborator. The combat stuff, by contrast – all sky trenches and battle TARDISes – could have been lifted from a *TV Century 21* comic strip. "The time corridor into the Occlusion has been extended from the Seventh Galaxy!" booms Nick Briggs, with the bass on his ring modulator turned up to a throbbing 11 as the Dalek Time Strategist and even more stentorian Emperor – the Barry White of Skaro whose concrete-loosening rumble added such a visceral thrill to the Ninth Doctor's last stand.

After four hours of build-up, the pay-off in the dying moments doesn't →

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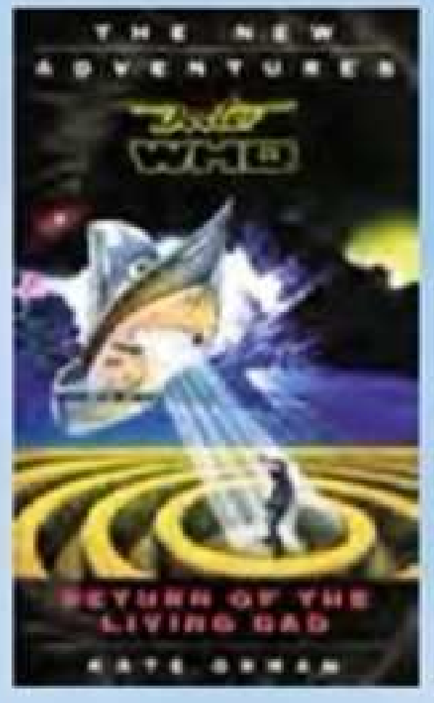

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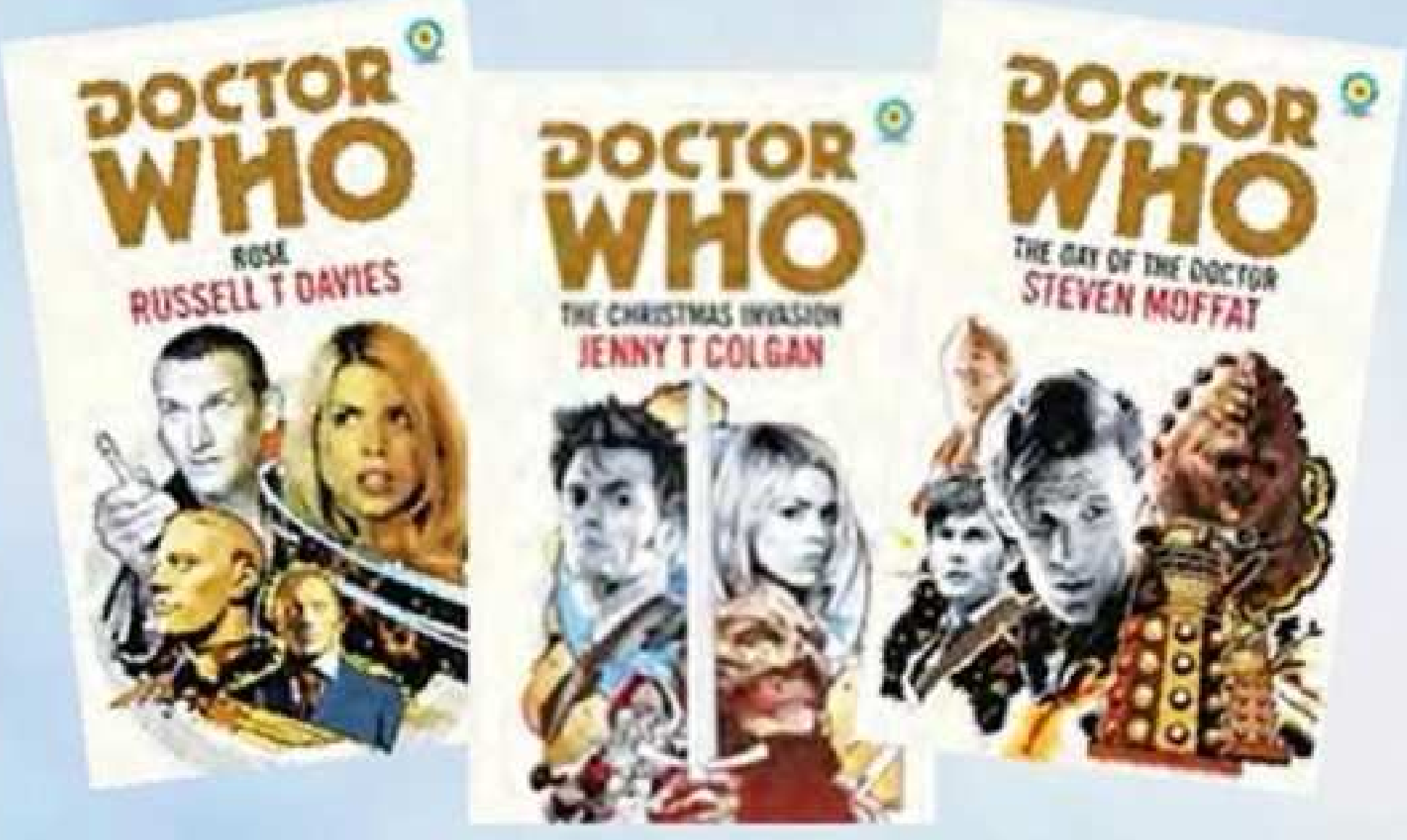

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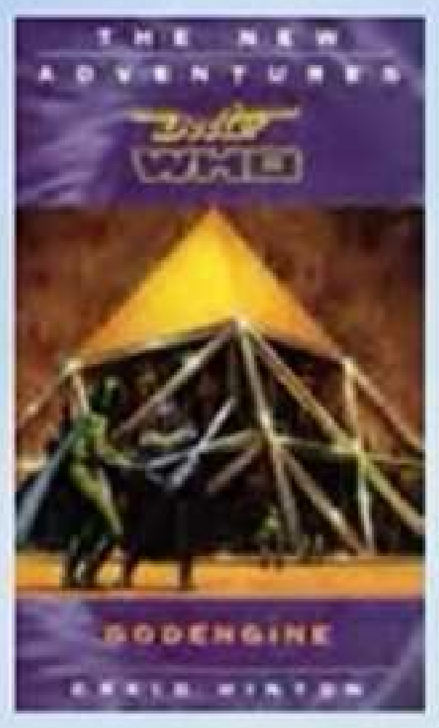

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→ disappoint (though I kicked myself for not seeing it coming), and it's rewarding to see Big Finish being allowed such a long leash to shade in the blanks of the modern TV show. I don't know if Chris Chibnall has any plans to revisit the Time War but, if he does, he's going to need a lot more Post-it Notes...

Right: The Fifth Doctor (Peter Davison), seen here in *The Visitation* (1982), has a traumatic time in *Ghost Walk*.

Bottom: Monoid One in *The Ark* (1966).

On first inspection, Fifth Doctor adventure *Ghost Walk* feels like it might be about to go down as a missed opportunity.

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
PETER DAVISON MATTHEW WATERHOUSE SARAH SUTTON AND JANET FIELDING IN
GHOST WALK
BY JAMES GOSS
BIG FINISH
FULL CAST AUDIO DRAMA

A ghost story in name only, it's unusually structured in a way that front loads all the talky alien science explanations in the first episode. This has the effect of neutering any real chills – because an alien menace, however malevolent, will never quite raise the hairs in the same way the rattle of a door handle will. But then James Goss executes one of his trademark rug pulls with a shocking, game-changing cliffhanger that sends the story off in a whole new direction.

Several new directions, in fact, as Goss scatters the TARDIS crew across time into their own separate mini-dramas – a portmanteau approach that provides an elegant solution to the chronic over-staffing of Peter Davison's first year.

Stranded 200 years in the past, Adric is arrested for stealing bread, which suits his original space urchin/Artful Dodger character spec to a tee. ("Honestly, sentenced to death for consuming carbohydrates," he sulks. "I really don't like this planet.") But it's Sarah Sutton's Nyssa who gets the meat, landing in the 1600s and being accused in short order of being a witch and a 'woman of low repute'.

While neither are true, there's no doubt the local vicar, Reverend Matthew Doyle, is indeed bewitched – not to say bothered and bewildered – falling under Nyssa's spell despite her idea of flirting being sexy talk about the local soil composition. (There's more where that came from, too: "I miss Traken's staircases – they were so regular" is perhaps the Nyssa-est thing Nyssa has ever said.)

Tegan, meanwhile, is almost certainly dead but, as the Doctor points out, that's unlikely to stop her. He's in something of a 'Schrodinger's Time Lord' situation himself, as it happens, but even caught somewhere between life and death – or possibly both, or neither – he still summons up one of his classic, *Earthshock*-style homilies: "Sometimes when we're confronted by terrible things, we smile," he says. "It's called being alive, and making the most of it." One for next year's calendar, that.

As ever, Peter Davison leads from the front, while Sacha Darwan is hugely affecting as the lovestruck Reverend, and Stephen Greif, Fenella Woolgar and Carolyn Seymour complete what director Barnaby Edwards calls, with a fair amount of justification, a "Rolls-Royce cast".

Ghost Walk is a restless puzzle box of a story built on ever-shifting sands, Goss unpicking a spaghetti tangle of plot threads with Moffatian glee. The stakes are suitably high ("This is how the world ends," sighs the Doctor. "On a rainy day") but, as so often with Goss' work, it's the emotional content, particularly the relationship between Nyssa and Matthew, that lingers longer than the apocalyptic stuff. Because, let's be honest, not even the Time War, that eternity-spanning fight for the sake of all creation, is quite as painful as falling in love. **DWM**

> Goss scatters the TARDIS crew across time into their own separate mini-dramas.

Talking book

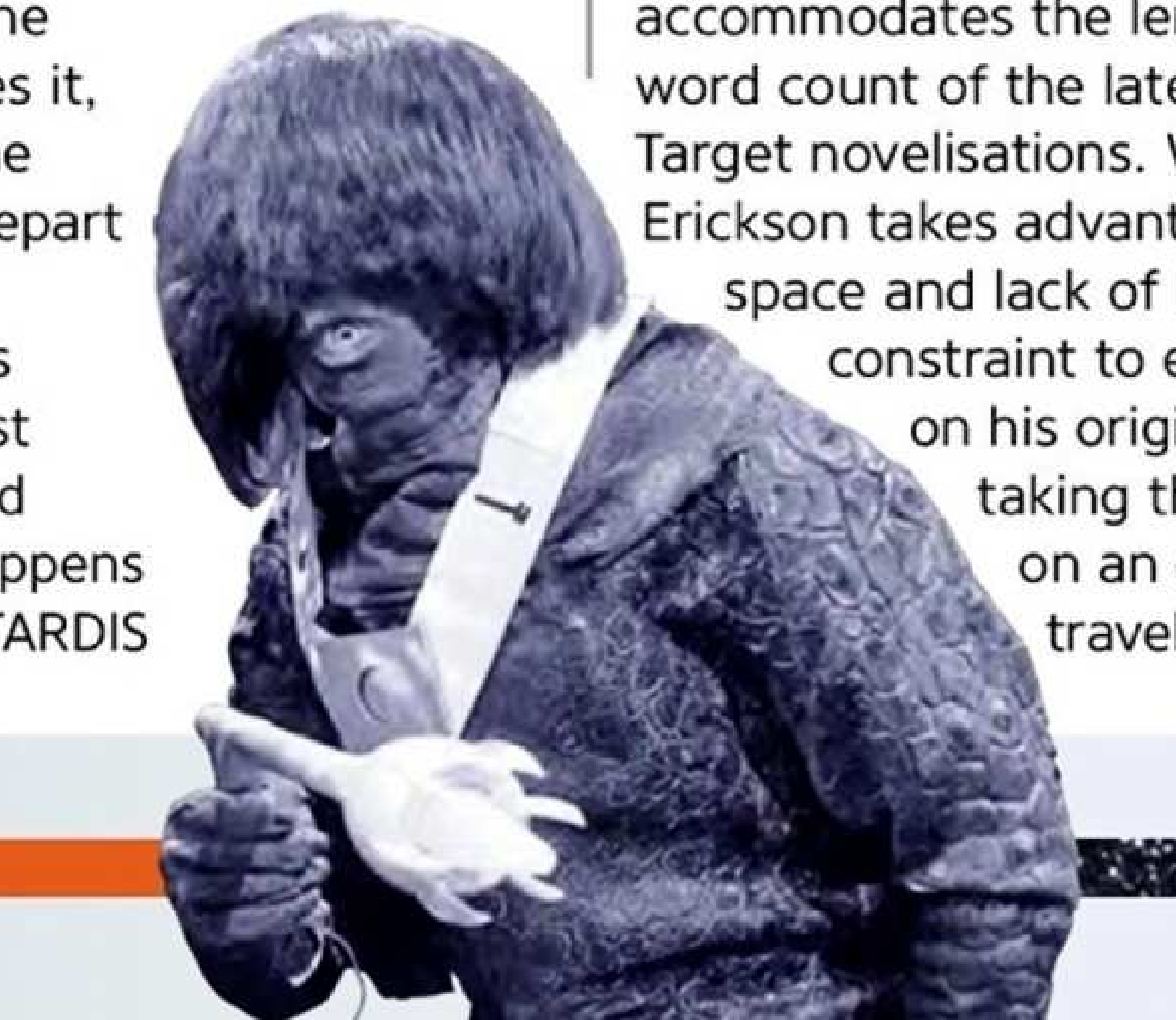
› ***The Ark*** (featuring the First Doctor, Steven and Dodo)
RRP £20 (CD)

Available from BBC Audio

The Ark is a curious entry in the *Doctor Who* canon, both in its original television form (1966) and as a novel. The story is big on science-fiction concepts but slight on plot logic and much in the way of incident, but it does have Monoids and a Security Kitchen, so it's got something going for it.

The TARDIS lands on a huge 'space ark' where the Doctor and his companions encounter the vestiges of humanity (not for the last time) fleeing an Earth on the verge of destruction. The Ark's destination, some 700 years hence, is Refusis II, and the humans are waited on by their Monoid slaves... um... servants. Dodo's first time out as companion isn't what you'd term exemplary – the cold she's sniffling through almost wipes out humans and Monoids alike until the Doctor cures it, and the time travellers depart as heroes.

The Ark is possibly best remembered for what happens next – the TARDIS immediately rematerialises on the Ark after several centuries have passed, and the ramifications of that first sniffly visit become horribly apparent. The servants are now masters, the Monoids having overthrown the weakened humans in the wake of the virus. It's a brilliant conceit that admittedly had more impact on TV than as a novel or audiobook, but it still works well.



At five discs, this audiobook rendition of *The Ark* accommodates the lengthier word count of the late 1980s Target novelisations. Writer Paul Erickson takes advantage of the space and lack of budgetary constraint to expand on his original ideas, taking the Doctor on an extended travelogue through different zones of the Ark – desert, agricultural, arctic – to cure a populace that would have broken the extras budget back in 1966.

BBC
DOCTOR WHO
THE ARK
PAUL ERICKSON
READ BY PETER PURVES

Overall, *The Ark* is not one of TV or prose *Doctor Who*'s finest entries, but this audiobook feels like a slice of classic literary science fiction, eloquently written by Erickson and engagingly read by Peter Purves. **MARK WRIGHT**

BBC
DOCTOR WHO
THE DAY SHE SAVED THE DOCTOR
FOUR STORIES FROM THE TARDIS
SUSAN CALMAN JACQUELINE RAYNER
JENNY T. COLGAN DOROTHY KOOMSON

The Day She Saved The Doctor

Books

BBC BOOKS
RRP £12.99
PUBLISHED 8 MARCH
WRITTEN BY Susan Calman, Jacqueline Rayner, Jenny T Colgan, Dorothy Koomson

“Is the future going to be all girl?” asks the Master in *The Doctor Falls* (2017). With BBC Books' *The Missy Chronicles*, and now the release of *The Day She Saved The Doctor* – not to mention the imminent arrival of the first female Doctor – the answer seems to be yes.

The Day She Saved The Doctor has a USP that's impossible to ignore. Published on International Women's Day (8 March) this book comprises a quartet of stories written by four female authors, each featuring one of the Doctor's feisty female friends.

Why is this necessary? Well, as Jacqueline Rayner's thought-provoking tale *Sarah Jane and the Temple of Eyes* points out, women have not always had the same opportunities as men. On a visit to ancient Rome, Sarah and the Fourth Doctor encounter the Bona Dea. However most of the details of this women-only cult have been lost to history. Why? Because all the historians in ancient Rome were men. This clearly riles Sarah, who wants to investigate to “cause a storm in historical circles”.

In true sci-fi style, it transpires that the cult of the Bona Dea is nothing spiritual but is actually the handiwork of Marcia, a Roman woman who is using alien technology to gain status in her ancient society. “I have so many skills and gifts my husband lacks, yet I can wield no power in this world of ours!” she cries. Although Marcia's actions are ruthless, Sarah can't condemn her motive.

All four adventures see the companion take a step out of the Doctor's shadow to become the main protagonist. Our leading ladies – Sarah Jane Smith, Rose Tyler, Clara Oswald and Bill Potts – end up saving the day using their unique wit and wisdom. While Sarah uses her journalistic skills to uncover the mystery of the Bona Dea, it's thanks to Clara's sharp logic that she and the Eleventh Doctor escape from a sinister maze in Susan Calman's simple but effective story *Clara and the Maze of Cui Palta*.

Far left: Clara (Jenna Coleman) as she appeared in *Face the Raven* (2015).

Above: Sarah (Elisabeth Sladen) with the Doctor (Tom Baker) in *Planet of Evil* (1975).

Inset: Bill (Pearl Mackie) dishes out extra chips in *The Pilot* (2017).

The Day She Saved The Doctor is peppered with revealing new insights into our favourite fictional universe. For example, in *Rose and the Snow Window* by Jenny T Colgan – an ambitious adventure which makes a riveting read – the Ninth Doctor uses a setting on his sonic screwdriver to style Rose's hair as she heads off to a ball to explore strange goings-on in pre-revolutionary Russia. (“Are you actually an intergalactic hairdresser?” Rose asks.) Meanwhile, in *Bill and the Three Jackets* by Dorothy Koomson we learn that the Twelfth Doctor's TARDIS has a whole level devoted to jackets!

Dorothy's story also features Lou, the girl Bill ‘fatted’ in *The Pilot* (2017) by serving her extra chips – and she's a great addition to the adventure. As you get to know this character a little better, you'll wish we saw more of her in television *Doctor Who*. *Bill and the Three Jackets* is a memorable entry in this anthology, and a reminder of why Bill proved so popular last year. Even on paper, she is as expressive as ever. But perhaps most importantly, this story has a moral; it teaches the value of self-acceptance and learning to love the skin you're in – something many of us struggle with at some point.

The Day She Saved The Doctor is a confident publication with a clear message: women are every bit as capable as men. Let's not forget that in the not-so-distant past, female authors often had to write under masculine pseudonyms in order to publish without prejudice in male-dominated literary circles. Yet in 2018, here we have a *Doctor Who* book proudly boasting the names of not one but *four* female writers on the front cover. The times they are a changin'. **EMILY COOK**

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THE TENTH DOCTOR CHRONICLES BOX SET

New from Big Finish Productions is *The Tenth Doctor Chronicles*, a set of four audio stories from the Tenth Doctor's era which are narrated by actor and impressionist Jacob Dudman. The collection also stars Jacqueline King as Sylvia Noble, Michelle Ryan as Lady Christina de Souza and Jon Culshaw as Nathan Hobb.

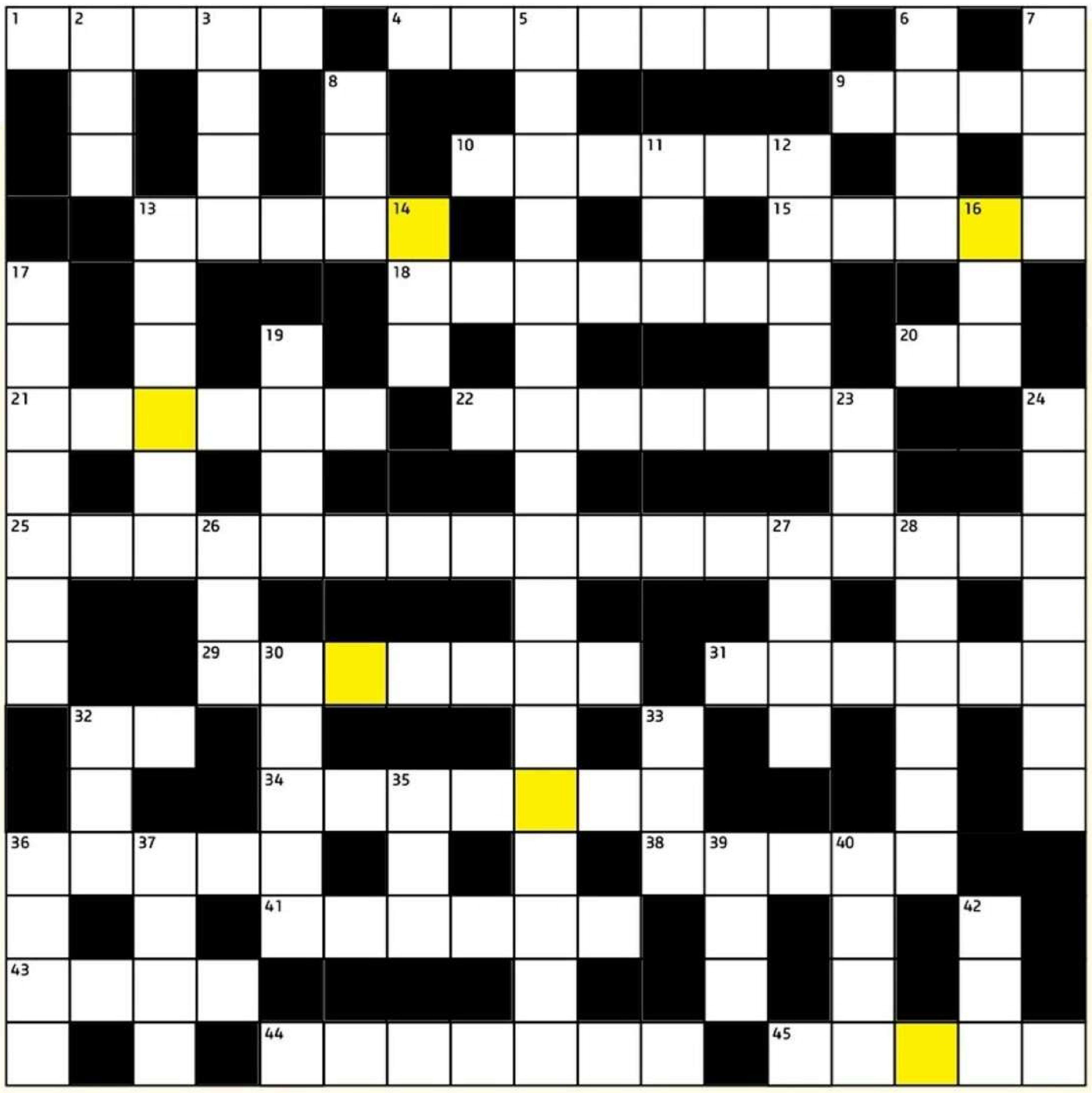
In *The Taste of Death* by Helen Goldwyn, the Doctor and Rose visit the resort planet MXQ1; *Backtrack* by Matthew J Elliott, finds the Doctor and Martha on board the time-ship *The Outcome*; in *Wild Pastures* by James Goss, the Doctor and Sylvia Noble team up to investigate the strange things which are happening at the Wild Pastures Rest Home; and in *Last Chance* by Guy Adams the Doctor bumps into Lady Christina on the plains of Africa.

The Tenth Doctor Chronicles is available from bigfinish.com in April, priced £23 on CD and £20 to download. **DWM** has **FIVE** copies to give away to lucky readers who can successfully rearrange the letters in the yellow squares to form a villain encountered by the Tenth Doctor.

DOCTOR WHO
THE TENTH DOCTOR CHRONICLES
NARRATED BY JACOB DUDMAN

Do you know The Gatherer from The Collector? And can you solve this puzzle?

DWM CROSSWORD



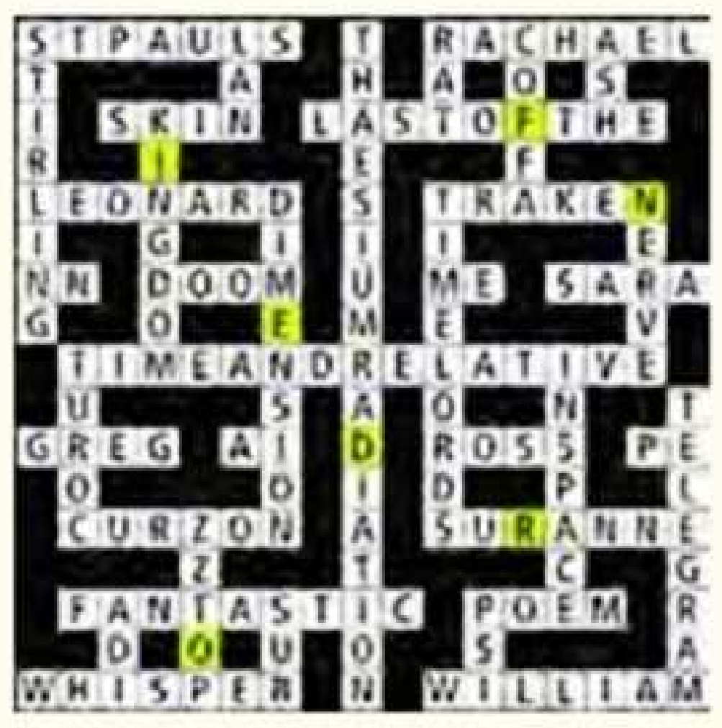
ACROSS

1 (and 22 Across) *The Murder of ______ ________* – novel read by Lady Eddison (5,7)
4 (and 27 Down) Writer of *The Horns of Nimon* (7,4)
9 UNIT corporal (4)
10 Leader of the Gonds (6)
13 The ______ – alien life found on Mars (5)
15 An agent of the Nestene Consciousness (5)
18 _____ Castle – location used in *Silver Nemesis* (7)
20 Character played by Derek Newark (2)
21 Corporal who charged the Doctor and Sarah (6)
22 See 1 Across
25 (and 24 Down) He fought the Yeti (7,10,7)
29 Surname of actor who played the Doctor (7)
31 The Doctor inadvertently proposed to her (6)
32 Prefix given to one of the 'Robots of Death' (1,1)
34 Destination of the Ark (7)
36 Adrienne ___ – played *The Leisure Hive*'s Mena (5)
38 One of the people who found Varga in the ice (5)
41 Seron, Katura or Luvic (6)
43 and 44 One of Robin Hood's Men (4,7)
45 Planet visited by at least five Doctors (5)

DOWN

2 Type of tree faked by the Kraals (3)
3 *The Mind of* or *The Face of ___* (4)
5 (and 19 Down) Alias of the Doctor according to the Testimony (3,7,2,5,4)
6 Captain who worked for IMC (4)
7 'Margaret' Slitheen's real first name (4)
8 The Doctor's name, according to Missy (3)
11 Considered camp by everyone except humans (3)
12 A member of the Silver Cloak (5)
13 Plastics factory owner (6)
14 A native of 45 Across, according to history (3)
16 Colonist controlled by the Macra (3)
17 She travelled with Marco Polo (4-3)
19 See 5 Down
23 A victim of the Green Death – __ Evans (3)
24 See 25 Across
26 __ Mother – character played by Eileen Way (3)
27 See 4 Across
28 A devilish alien (6)
30 Companion of the Doctor (5)
32 Planet in the Cassavalian Belt (3)
33 Organisation in *Dinosaurs on a Spaceship* (1,1,1)
35 The Doctor was a __ of Charles Dickens (3)
36 Creatures seen in *Image of the Fendahl* (4)
37 Creature that breathes ammonia (4)
39 Husband of Madge Arwell (3)
40 One of the GalSec colonists (4)
42 Keeper of the Gate (3)

ANSWERS NEXT ISSUE



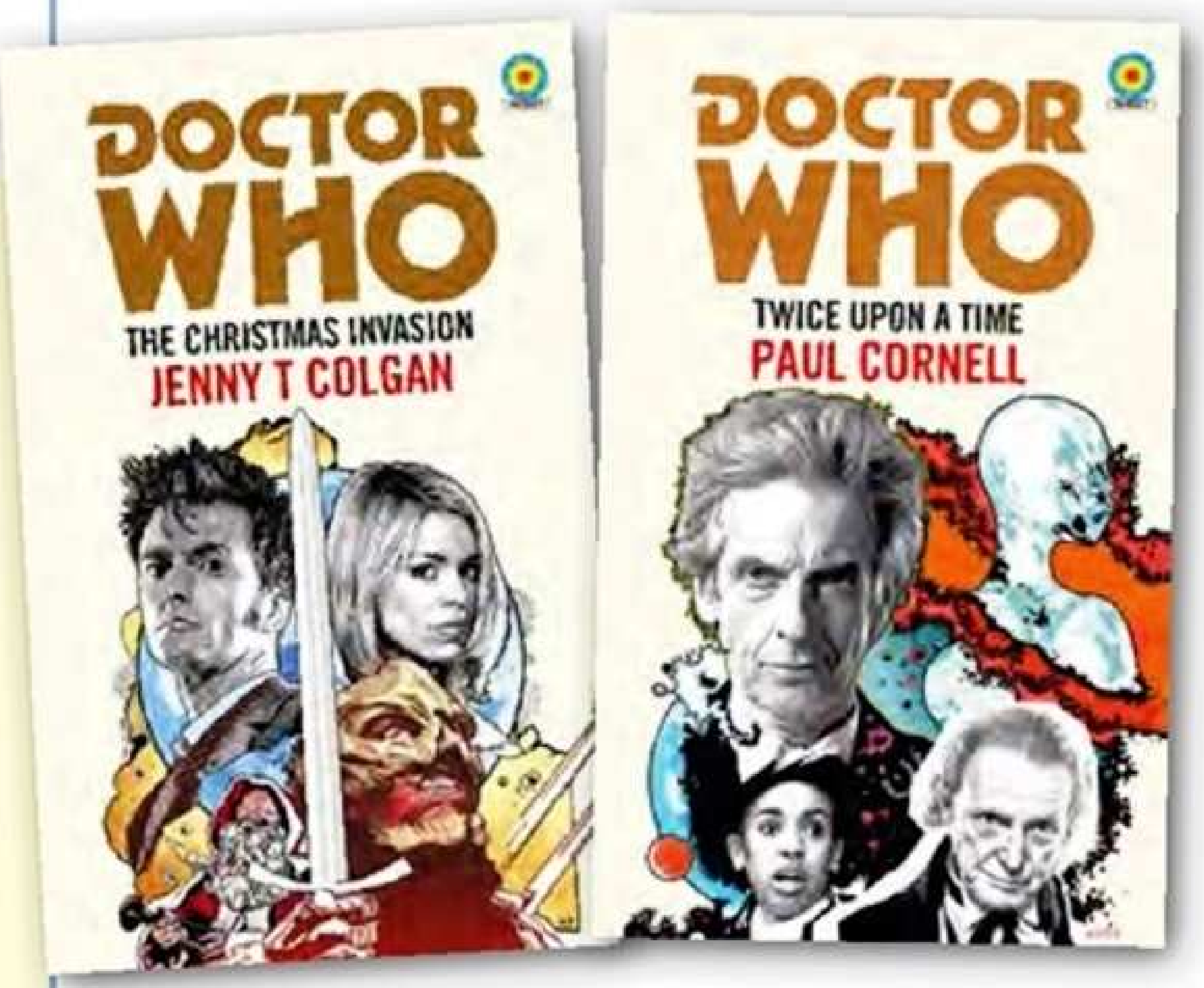
◀ LAST ISSUE'S SOLUTION

LAST ISSUE'S PRIZE WORD: FEDORIN

TARGET BOOKS NOVELISATIONS

Five *Doctor Who* stories have been published as part of a new range of Target books.

Russell T Davies has novelised *Rose*, the episode which relaunched *Doctor Who* back in 2005, and Steven Moffat has adapted the 50th Anniversary Special *The Day of the Doctor* (2013). Davies' 2005 Special *The Christmas Invasion* has been adapted by Jenny T Colgan, and 2017 Christmas Special *Twice Upon a Time* has been adapted by Paul Cornell. James Goss' novelisation of the 1979 story *City of Death*, first released in 2015, has also been published as a Target paperback.

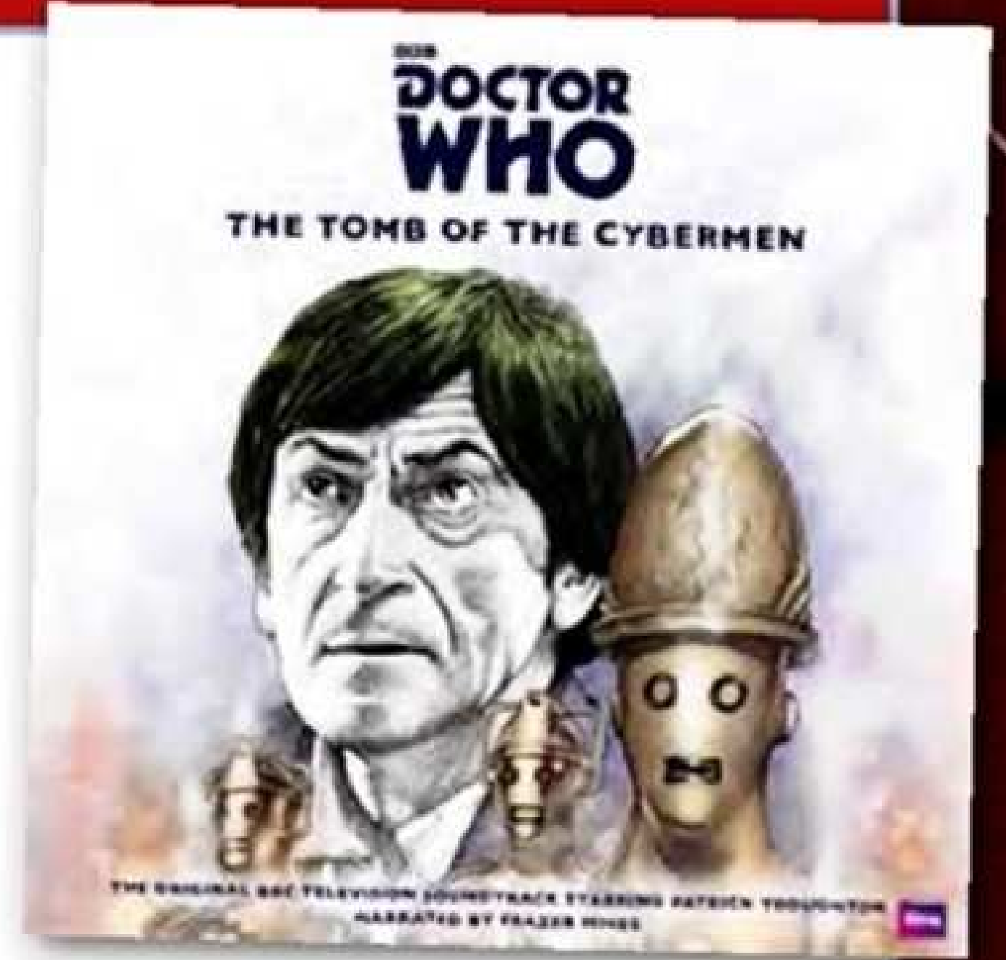


All five titles are available, priced £6.99 each. Thanks to BBC Books, we've got **FIVE** sets of all five books to give away. If you'd like to be in with a chance of winning a set of your own, correctly answer the following question:

Which *Doctor Who* author wrote the most Target books in the 1970s and 80s?

A Terrance Dicks **B** Malcolm Hulke **C** Wally K Daly

THE TOMB OF THE CYBERMEN & CITY OF DEATH VINYL RECORDS



The television soundtracks of two *Doctor Who* serials are being released on vinyl for the first time. The stories are 1979's *City of Death*, featuring Tom Baker as the Fourth Doctor, and 1967's *The Tomb of the Cybermen*, featuring Patrick Troughton as the Second Doctor.

The Tomb of the Cybermen includes linking narration by Frazer Hines and is spread across two records pressed on heavyweight silver vinyl. *City of Death* is narrated by Lalla Ward and pressed on translucent green heavyweight vinyl records. Both releases come in gatefold sleeves with new artwork and sleevenotes.

DOCTOR WHO
CITY OF DEATH

City of Death and *The Tomb of the Cybermen* will be available in independent shops as part of Record Store Day on 21 April. Prices will wary among individual retailers. Thanks to Demon Records, we've got a copy of both titles to give away to **ONE** lucky reader. If you would like to be in with a chance of winning, correctly answer this question:

Which character plays a vinyl record – with disastrous consequences – in 2017's *Knock Knock*?

A Ravel **B** Gavel **C** Pavel

WARLORD GAMES FIGURES BOX SETS

DOCTOR WHO
THE TOMB OF THE CYBERMEN
DOCTOR WHO
THE MASTER

Warlord Games has released four new sets for its *Exterminate!* miniatures game.

The sets are: The Master (which contains five pewter miniature models of the Master); The Ice Warriors (which contains five Ice Warrior figures in various poses); *The Tomb of the Cybermen* set (containing four Cybermen and the Cyberman Controller from the 1967 story); and an *Empress of Mars* set (which contains figures of Ice Queen Iraxxa and Ice Warrior Friday from the 2017 story). Please note that the figures are supplied unpainted.

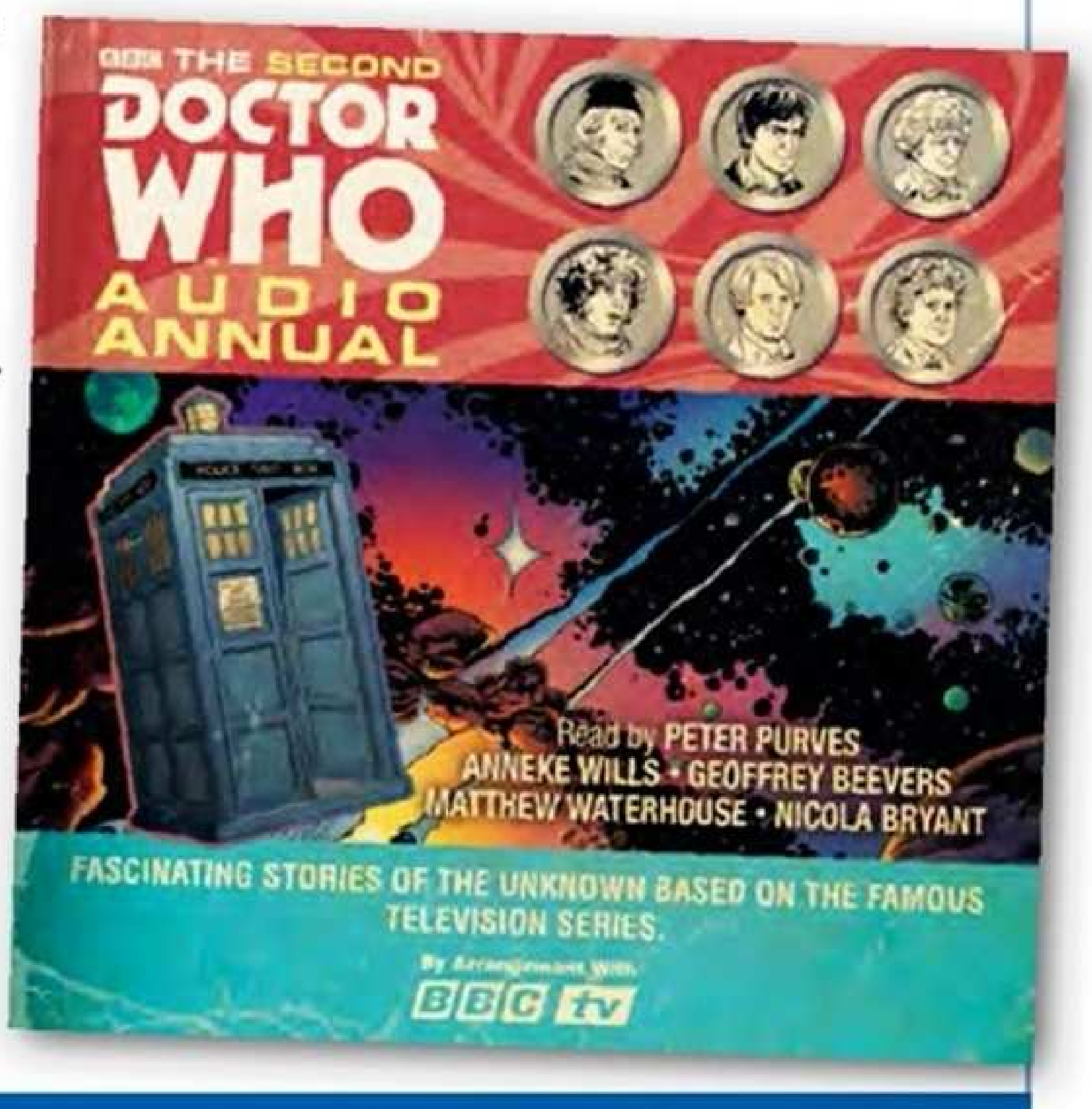
Each set is available now from *doctorwhotimevortex.com*. The Master, Ice Warrior and the *Tomb* sets retail at £19.99 and the *Empress* set has an RRP of £7.99. We've got **ONE** prize bundle of all five sets to give away. If you'd like to be in with a chance of winning, answer this question correctly:

Who played the War Lord in the seminal 1969 story *The War Games*?

A Philip Madoc **B** Philip Hinchcliffe **C** Philip K Dick

THE SECOND DOCTOR WHO AUDIO ANNUAL CD BOX SET

A new talking book is available which features another selection of stories that originally featured in the *Doctor Who* annuals published from the 1960s to the 80s. The stories are read by Peter Purves (who played Steven), Anneke Wills (Polly), Geoffrey Beevers (the Master), Matthew Waterhouse (Adric) and Nicola Bryant (Peri).


THE SECOND
DOCTOR WHO
AUDIO ANNUAL
Read by PETER PURVES
ANNEKE WILLS • GEOFFREY BEEVERS
MATTHEW WATERHOUSE • NICOLA BRYANT
FASCINATING STORIES OF THE UNKNOWN BASED ON THE FAMOUS TELEVISION SERIES.
BBC tv

Each adventure features a different Doctor, from the First to the Sixth. This release also includes *The Equations of Doctor Who*, a vintage essay from 1966.

The Second Doctor Who Audio Annual is out now as a CD box set from BBC Audio with an RRP of £13.25. **DWM** has got **FIVE** copies to give away. For your chance to win one of them, correctly answer the following question:

Which character from *Doctor Who* got their own annual published in 1982?

A K9 **B** Leela **C** Captain Mike Yates

TERMS AND CONDITIONS

The competitions open on Thursday 5 April and close at 23.59 on Wednesday 2 May. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

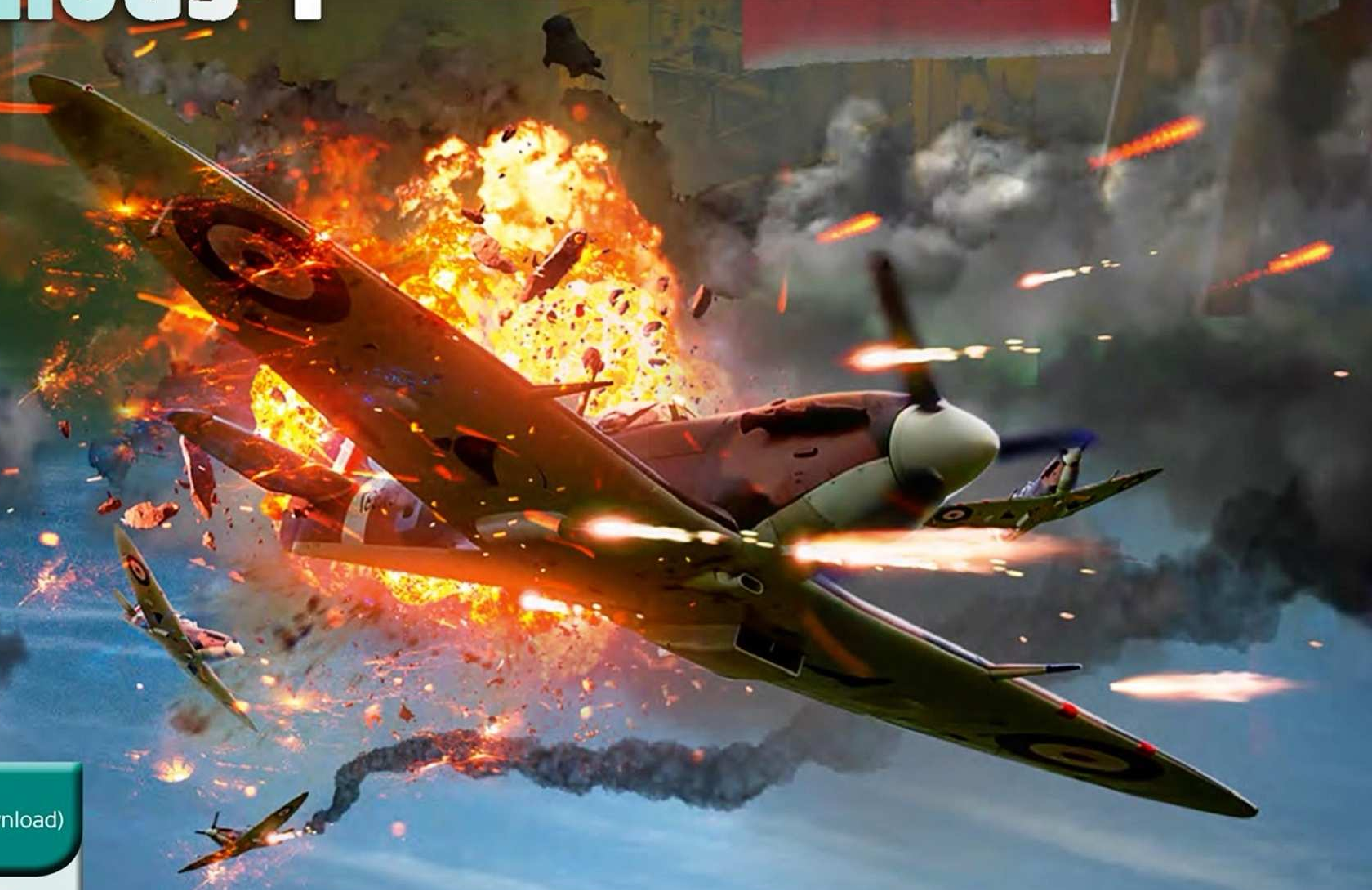
Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

Previews by **DAN TOSTEVIN**

AUDIO DRAMA

Ravenous 1



PAUL McGANN • NICOLA WALKER • HATTIE MORAHAN • MARK BONNAR
DOCTOR WHO
RAVENOUS 1

BIG FINISH
RRP £23 (CD), £20 (download)
RELEASED April

Written by **JOHN DORNEY** and **MATT FITTON**

STARRING
Paul McGann The Doctor
Nicola Walker Liv Chenka
Hattie Morahan Helen Sinclair
Mark Bonnar The Eleven
Ian McNeice Sir Winston Churchill
Laurence Dobiesz Wilhelm Royzcki
Gyuri Sarossy Jan Ostowicz
Tracy Wiles Secretary / Grand Control
Beth Chalmers The Heliyon
Roger May Cornelius Morningstar/Verdarn
Judith Roddy Stralla Cushing
Sarah Lambie Gorl
Jane Booker Dron/Yetana
Christopher Ryan Macy
Nicholas Rowe The Kandyman
Amerjit Deu Governor
Charlie Condou Crabhead/System/Jarl
Pippa Bennett-Warner Ruzalla
Beth Goddard Ludina Braskell

After a year's break, the pre-Time War audio adventures of the Eighth Doctor resume in April with the first instalment of a brand-new series. Like *Dark Eyes* (2012-15) and *Doom Coalition* (2015-17) before it, *Ravenous* will run for 16 hour-long episodes, released in four numbered box sets. But in contrast to those intricate epics, there's less emphasis on an ongoing arc.

"My mission, really, was to tell standalone stories," explains producer David Richardson. "I like the fact that this box set has room to breathe. It's quite joyous just letting these characters go out on adventures, having fun. It's about the adventure, and we don't really get close to even touching upon an arc until the very end of it."

"That's the thing that I think people will find surprising about it," says writer John Dorney. "Hopefully, the way the box set starts is going to make people realise that it's very distinctly its own thing."

Indeed, *Ravenous 1* opens with two completely self-contained episodes – and the Doctor's current companion, Liv Chenka, questions his willingness to put unresolved storylines on the back-burner. Isn't in unusual to start an ongoing series that way? "I don't think it has to be about the arc," says David. "We can come to the arc eventually, but I don't see any risk in giving people entertainment and joy. And I have to say, those first two episodes are *such* a joy."

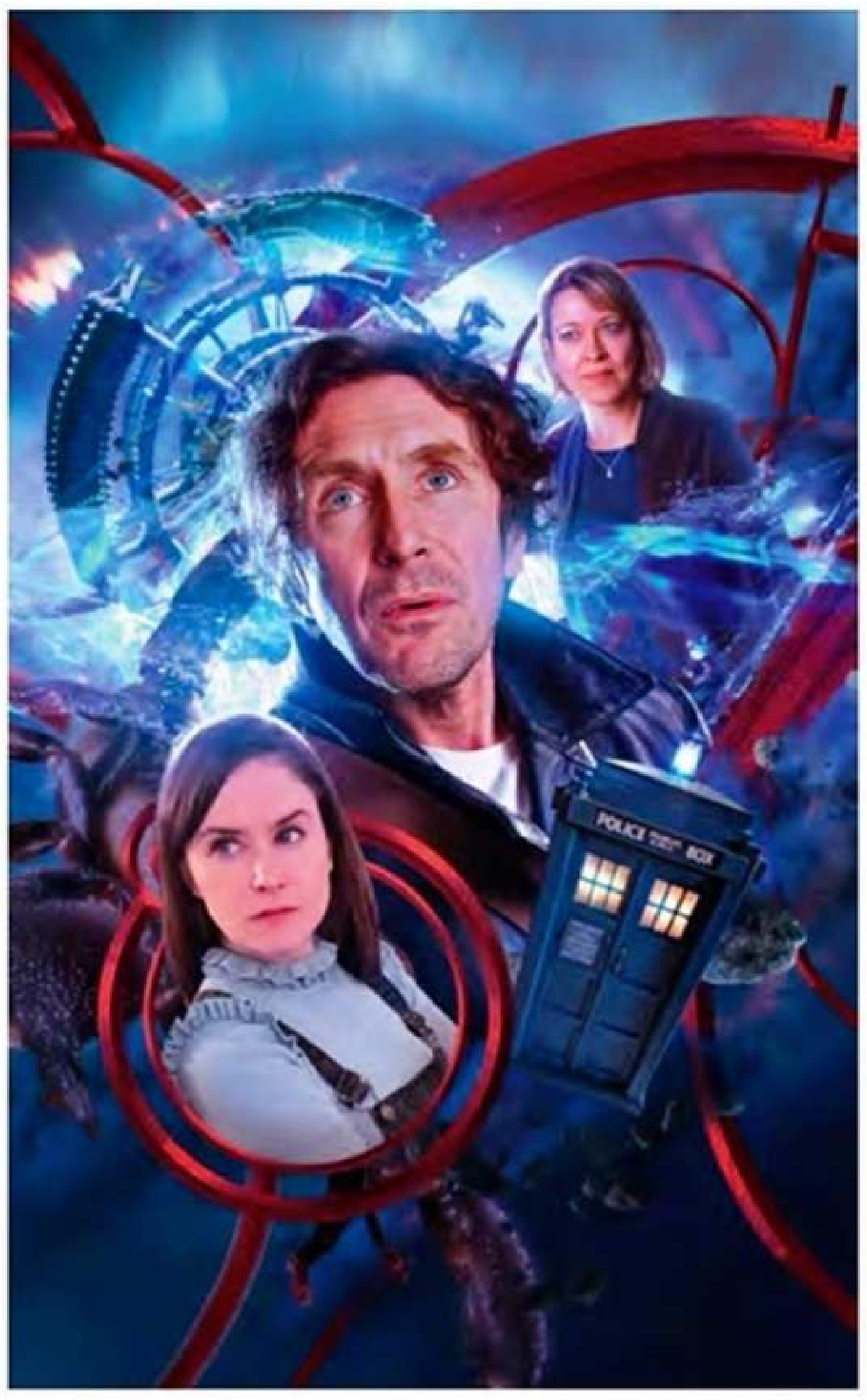
Above: Part of Tom Webster's dramatic cover art for *Their Finest Hour*, the first instalment of *Ravenous 1*.

THE KANDYMAN CAN

The third and fourth episodes of *Ravenous 1* reimagine the Kandyman, the robotic killer whose unusual appearance polarised viewers when he was introduced in 1988's *The Happiness Patrol*.

"I would have been happy to bring back *any* version of the Kandyman," says Matt Fitton, writer of the new scripts. "The one we saw on TV was basically an executioner, but he did it while looking like a giant collection of sweets and having a ridiculous voice. He was both silly and terrifying, which is *Doctor Who* all over, so I loved him. There are many moments in *The Happiness Patrol* where he's stomping around in his laboratory, murdering people with sweets and answering the phone very crossly – he's just brilliant."

But for *Ravenous 1*, the Big Finish team took their cues from *The Happiness Patrol*'s original recording script, which portrayed the Kandyman slightly differently. "He was going to be a humanoid scientist in a lab coat and glasses – almost, in modern-day terms, a kind of Heston Blumenthal figure," says Matt. "He's concocting these recipes from a scientific interest as well as a culinary one. He's all about controlling people through their desires and what they like, and killing them if necessary."



Later on, the box set brings back Helen Sinclair (the companion who disappeared after helping to save the universe in *Doom Coalition*) and the Eleven (the Time Lord criminal she took with her).

"The main thing I took from *Doom Coalition* is the fact that we've got a brilliant TARDIS team," says writer Matt Fitton. "They just *work*. Liv and Helen, the Doctor and Helen, the Doctor and Liv – all the different combinations bring out each other's strengths. It's good to be working towards getting that team back together again, knowing that we can give these actors absolutely anything to do and they will knock it out of the park."

"This box set explores different colours in the characters," adds David. "We've never seen Liv so funny – there are scenes in this that John Dorney has written for Nicola Walker which are just hilarious, and Nicola does them beautifully. With Helen, we have the journey of how she left, where she went, and the fallout of her relationship with Caleera."

By the end of *Ravenous 1*, we'll have had our first hints of where the series is heading. "I'd been thinking about this thing called 'the Ravenous', and musing about how it could fit into a story," David recalls. "Bringing it into the Eighth Doctor range and scattering it through a run of box sets felt like a really nice fit.

"With *Doom Coalition*, it took three box sets for people to work out what the 'doom coalition' was. I think some people were frustrated by that, while also actually enjoying the journey and the tease – by the time we laid our cards on the table, there was a lot of excitement. With *Ravenous*, it's a similar thing. I've seen people online wondering whether 'Ravenous' refers to the Kandyman, but it doesn't – that's a sheer coincidence. The 'Ravenous' is... something else. I won't say what! But that's part of the journey of the story."

"And as the name suggests," adds Matt, "they are terribly, terribly hungry..."

> "The main thing I took from *Doom Coalition* is the fact that we've got a brilliant TARDIS team." MATT FITTON

Above: The Kandyman (David John Pope) as seen in *The Happiness Patrol* (1988).

Left: Tom Webster's cover art for *How to Make a Killing in Time Travel*, the second story in *Ravenous 1*.

Below: Hattie Morahan returns as the Doctor's companion, Helen Sinclair.

FUTURE HISTORY

Their Finest Hour by **John Dorney**

It's August 1940 and Britain is at war. When a new and incredibly powerful threat emerges, Winston Churchill knows exactly who to call.

"It's the early days of the Battle of Britain, and it's about some of the Polish fighter pilots who played an important and often unsung part in that conflict," explains John Dorney. "There have been attacks on British targets that seem to be quite scarily overpowered – it feels like it's beyond German capabilities – and Churchill thinks that this might be within the Doctor's purview."

How to Make a Killing in Time Travel by **John Dorney**

Scapegrace is a space station where all manner of races come to trade in neutral territory. It's also where Cornelius Morningstar, an evil multi-billionaire, has assigned temporal scientist Stralla Cushing to invent him a time machine. And today's the day she makes a breakthrough.

"All of the characters are a little bit crazy in their own way," says John Dorney. "There's an alien with a broken voice translator who can't quite speak properly. There's a way-past-retirement police inspector who consistently says that he can't give away secrets, and then immediately gives them away the second he's given a chance. It's colourful and quite high-energy, and hopefully a little bit unpredictable and freewheeling."

World of Damnation by **Matt Fitton**

Only the most dangerous criminals are held in the Rykerzon asylum: The Kandyman. The Eleven. Helen Sinclair.

"Because Helen and the Eleven have been incarcerated together, they've kind of found strength in each other," says Matt Fitton. "There seems to be some kind of touching, almost *Beauty and the Beast* relationship developing between them. Helen is doing her best to bring out the good in the Eleven, and he is relying on her to keep him sane and stable in this environment. But they're both hiding secrets from each other as well..."

Sweet Salvation by **Matt Fitton**

The Doctor and Liv have finally reunited with the long-lost Helen, and Liv couldn't be happier to have her best friend back. But the Doctor's not so sure Helen is their friend at all.

"I think the Doctor feels responsible for everything that Helen's been through, and the mistakes that he's seen her make," suggests Matt. "He's kind of projecting his guilt onto her, and that's making him react less enthusiastically. He's realising some of the ramifications of people travelling with him. If you put them into these situations there are consequences, and they may not always be good."

The Turn of The Screw

AUDIO READING

Yee Jee Tso's first *Doctor Who* appearance was in the 1996 TV Movie as Chang Lee, who met the Eighth Doctor in San Francisco. But his longest-running role is on audio: since 2011, he's played UNIT officer Charlie Sato in stories about the Vault, a secret facility beneath the Angel of the North. In *The Turn of the Screw*, it's Charlie's turn to head abroad for an Eighth Doctor adventure.

"I'm on an ongoing quest to try and get as many different actors involved in the *Short Trips* range as I can," explains producer Ian Atkins. "I want it to feel like one of those great big partworks. So when we heard that Yee Jee was going to be in the country, we got a story written for Charlie. It's a solo mission rather than a full-on Vault story, which tied in with some other ideas I'd been having, and Eddie Robson delivered a nice Raymond Chandler-esque sort of script. It's so hard-boiled and noir, which I hadn't expected – but it's *Doctor Who*, so just about any format and genre works."

How did Yee Jee find the narrated *Short Trips* format? "It's fun," he says. "I haven't done too many audiobooks, but I've read all the big series to my kids, so I like it a lot. I was considering trying all the accents, but it's Charlie telling the story, so that didn't make sense. I went for a more conservative version of that where he just changes his tone a little bit, to help the story along without embellishing it too much.

DOCTOR WHO
SHORT TRIPS
YEE JEE TSO PERFORMS
THE TURN OF THE SCREW
BY EDDIE ROBSON
BIG FINISH
WE LOVE STORIES

BIG FINISH
RRP £2.99 (download)
RELEASED April

Written by **EDDIE ROBSON**
Narrated by **YEE JEE TSO**

"The story puts Charlie in this slightly James Bond environment," he continues. "There's a bit that involves the radio telescope in Aricebo [seen in the 1995 Bond film *GoldenEye*], and I think they even reference James Bond in the script. He's got this secret mission, and he's in all these really interesting locations doing spy-like stuff and running into bad guys. The idea of the UNIT Vault allows for that; obviously you would chase artefacts all over the world, it wouldn't all happen in the UK. So it's an opportunity to explore that."

On this occasion, Charlie's hunting down a sonic screwdriver. "He knows this object is out there, so he wants to get hold of it and control it – his job at the Vault is essentially trying to keep alien artefacts all in one area where they're safe," says Yee Jee. "But there are a lot of other forces at play that also want this object, so right off the top, it's sort of like a race. Charlie is very resourceful, so he's winning the race at the beginning, but it takes a few bad turns before the end."

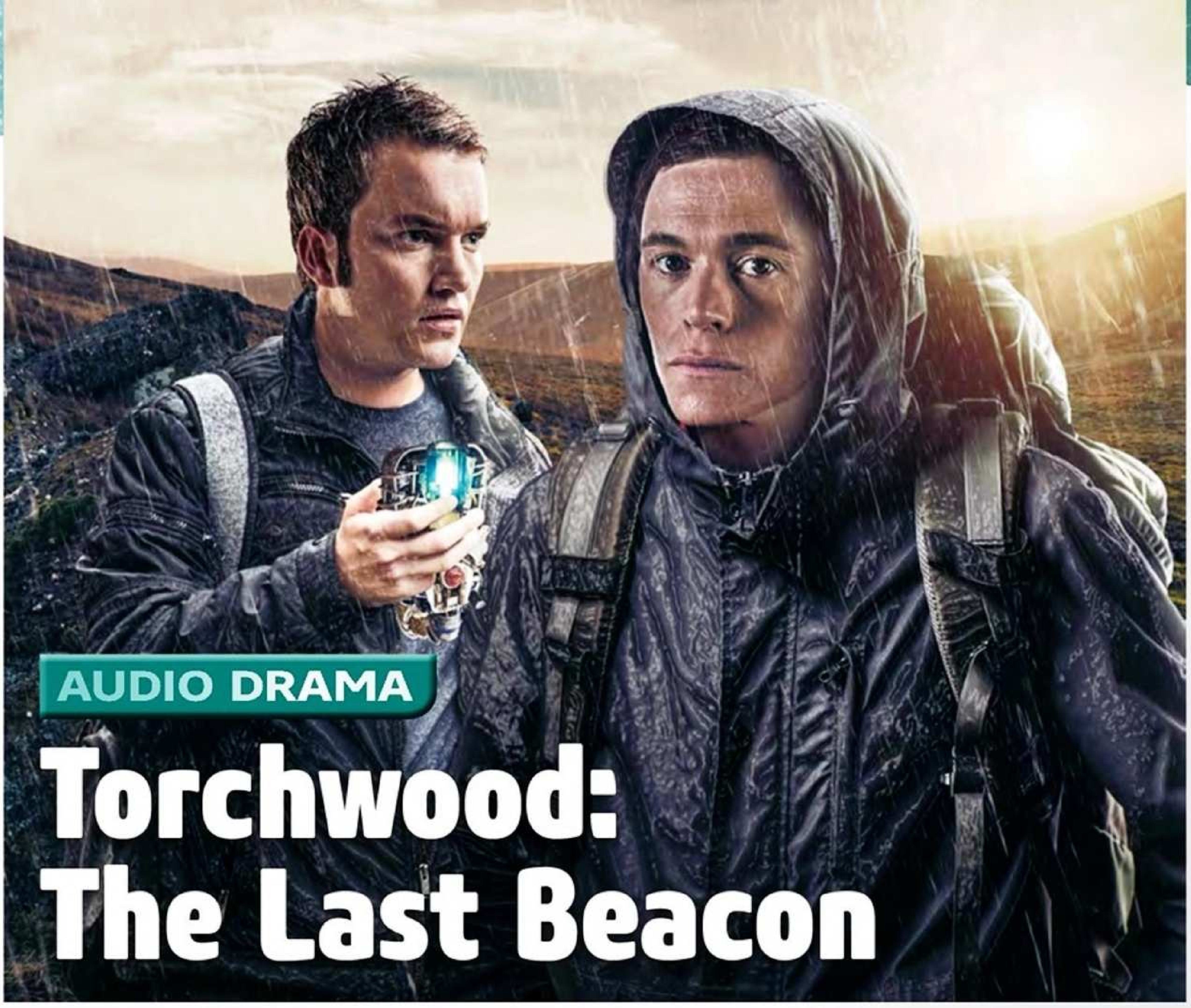
It turns out that the owner of said screwdriver is also on the case.

"Charlie hasn't actually spent time with the Doctor on his own yet – this is his first chance to do that," points out Yee Jee. "He knows about the Doctor, because he's learned enough from the artefacts and the stories. So there's a sense of familiarity, but they've never had that direct contact. That's been written into the script a little bit – he doesn't expect it. It's kind of like when somebody's reputation precedes them, and then when you meet them, you almost don't believe it. You think they would be bigger; you expect something about them to be quite obviously fantastic. When the Doctor comes into this story, although he's kind of eccentric and has some cool things at his disposal, it doesn't occur to Charlie for a while that this actually is *the* Doctor..."

Above: Yee Jee Tso at the recording of Big Finish's *Short Trips*, with Miranda Raison (who performs August's title, *The Darkened Earth*) and John Pritchard, the writer of *The Darkened Earth*.

Below left: The Doctor (Paul McGann), Chang Lee (Yee Jee Tso) and Grace (Daphne Ashbrook) in the 1996 TV Movie.

Below right: The UNIT Vault lies beneath The Angel of the North.



AUDIO DRAMA

Torchwood: The Last Beacon

BIG FINISH
RRP £9.99 (CD), £7.99 (download) **RELEASED** April

Written by
GARETH DAVID-LLOYD

STARRING
Burn Gorman Owen Harper
Gareth David-Lloyd Ianto Jones
Ellie Darvill Pat
Daniel Hawksford Bryn
Rick Yale Bashy
Luke Williams Brogan
Charlotte O'Leary Kerys
Kristy Philips Jemma
Laura Dalgleish Receptionist
Richard Elfyn Ryan
Marilyn Le Conte Ianto's Nan

Top: Lee Binding's cover art for *The Last Beacon* features Ianto Jones (Gareth David-Lloyd) and Owen Harper (Burn Gorman).

Above: Ianto in *Everything Changes* (2006), the first episode of *Torchwood*.

Below: Gareth David-Lloyd, Ellie Darvill (who plays Pat) and Burn Gorman at the recording of *The Last Beacon*.

When Gareth David-Lloyd, the actor behind *Torchwood* regular Ianto Jones, finished writing a script treatment for a six-part television series, he wanted some feedback before sending it out into the world.

"I thought, before I put it out there, I'll pass it onto friends and colleagues whose work I admire and who I trust to give me an honest answer," he says. "So I gave it to a few of the guys at Big Finish, James [Goss, producer] included. Obviously they're not a TV company, but he really liked it, and on the strength of that, he asked whether I would be interested in writing for *Torchwood*. I thought it would be a good opportunity to do something that was my debut as a writer – I thought Big Finish was a great place to start."

The result is *The Last Beacon* which, like Gareth's original project, is set in the Welsh Valleys. "But that's pretty much the only link," he explains. "I think what got James' attention in my script was the Welsh peripheral characters, and he thought it would be a good idea to put Ianto – and one of the other characters, as a fish out of water – in that Valleys setting."

Owen Harper (Burn Gorman) was chosen as Ianto's companion, on the basis that neither the setting nor the partnership would be his idea of fun.

"Torchwood's received a very faint alien transmission which they can't translate, so Ianto and Owen are sent to investigate incognito," Gareth explains. "They catch the bus into the Valleys, where Ianto's family are from originally. He jumps at the chance to visit his old stomping ground where his nan used to live, and Owen is sort of dragged along.

"Ianto really wants to forge a friendship with Owen. He really wants to know what makes Owen tick; he wants Owen to trust him, he wants their relationship to be more than Owen constantly taking the mickey out of him. But for Owen, that's the last thing he wants! He's got no interest in rural valley life, he's got no interest in Ianto's background. I suppose Ianto's a bit of a prude and a weak character in Owen's eyes, and throughout the course of the story, both their ideas of each other change, and they gradually become... I wouldn't say best friends, but I think, by the end of the story, they understand each other a bit more."

As that relationship develops, there's plenty of room for comedy. "Ianto's dry sense of humour comes through quite a lot, and Owen's pessimistic dark side comes out because this is the last place on Earth he wants to be," says Gareth. "But also, there's a sort of nostalgia to it. *Torchwood* in the city is always quite gung-ho and action-packed, but this is slightly calmer – there's slightly more room to breathe and take in the surroundings. So hopefully it's a nice comedic episode with a philosophical, slow-paced message underneath."

> "Owen's pessimistic dark side comes out because this is the last place on Earth he wants to be." GARETH DAVID-LLOYD

How is Gareth feeling about his writing debut now that it's on the verge of release?

"It's really exciting, but it's also nerve-racking," he admits, "because I've seen how well-received the *Torchwood* audios have been up until now. I mean, every single one of them has had really great feedback, so I'm keeping my fingers crossed that I'm not going to be the first one to get under eight out of ten from the reviewers! I just hope I've done the characters justice, and the characters still have the same magic in the fans' eyes that they did before."

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(10AM - 4PM)

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BOOKS – PARTWORK

Wednesday 11 April
- *Doctor Who: The Complete History* Issue 69 Panini, £9.99

Wednesday 25 April
- *Doctor Who: The Complete History* Issue 70 Panini, £9.99

AUDIOS

APRIL RELEASES
- *The Tenth Doctor Chronicles* [Tenth Doctor] by Matthew J Elliott, James Goss, Helen Goldwyn, Guy Adams. Big Finish, £23 (CD), £20 (download)
- *Ravenous 1* [Eighth Doctor] by John Dorney and Matt Fitton Big Finish, £23 (CD), £20 (download)
- *The Helliax Rift* [Fifth Doctor] by Scott Handcock. Big Finish, £14.99 (CD), £12.99 (download)
- *The Turn of the Screw* [Eighth Doctor] by Eddie Robson. Big Finish, £2.99 (download)
- *Torchwood: Believe* by Guy Adams. Big Finish, £23 (CD), £20 (download)
- *Torchwood: The Last Beacon* by Gareth David-Lloyd. Big Finish, £9.99 (CD), £7.99 (download)

MAY RELEASES
- *The Fourth Doctor Adventures: Series 7 Volume 2* [Fourth Doctor] by Justin Richards, Dan Starkey, Guy Adams. Big Finish, £25 (CD), £20 (download)
- *The Lure of the Nomad* [Sixth Doctor] by Matthew J Elliott. Big Finish, £14.99 (CD), £12.99 (download)
- *Flight into Hull* [Tenth Doctor] by Joseph Lidster. Big Finish, £2.99 (download)
- *Jago & Litefoot Forever* by Paul Morris. Big Finish, £16.99 (CD), £14.99 (download)
- *Torchwood: The We Always Get Out Alive* by Guy Adams. Big Finish, £9.99 (CD), £7.99 (download)
- *UNIT: Cyber-Reality* by Matt Fitton and Guy Adams. Big Finish, £23 (CD), £20 (download)

Thursday 3 May
- *Men of War* [First Doctor] by Justin Richards. BBC Audio, £10.99 (CD)
- *The Christmas Invasion* [Tenth Doctor] by Jenny T Colgan. BBC Audio, £20 (CD)

MAGAZINES

Thursday 19 April
- DWM Special Edition: *In the Studio* Panini, £5.99

Thursday 3 May
- DWM 525 Panini, £5.99

AUDIO DRAMA

Torchwood: Believe

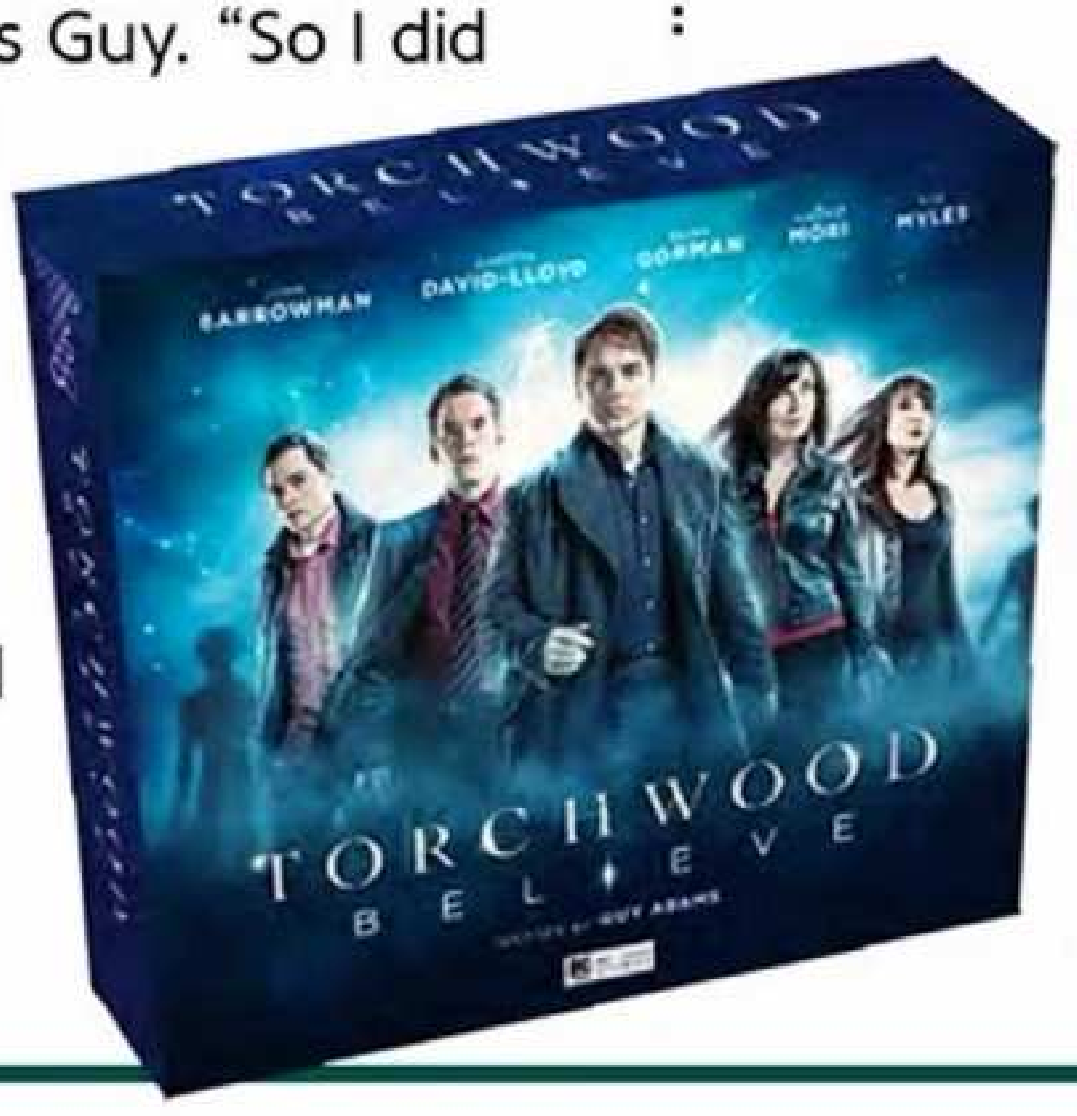
BIG FINISH
RRP £23 (CD), £20 (download)
RELEASED April

Written by **GUY ADAMS**

STARRING
John Barrowman Captain Jack Harkness
Gareth David-Lloyd Ianto Jones
Eve Myles Gwen Cooper
Burn Gorman Owen Harper
Naoko Mori Toshiko Sato
Mac McDonald Steve Ross
Lois Meleri Jones Andromeda
Mali Harries Val Ross
Arthur Darvill Frank Layton
Rhian Blundell Erin
Chris Rankin Val's Assistant
Lloyd Meredith Davey Russell
Jennifer Sims Grey
Aled ap Steffan Grey

For the first time since the 2008 episode *Exit Wounds*, the original cast of *Torchwood* is back together. Written by Guy Adams, the three-part epic *Believe* sees them investigate the Church of the Outsiders, a strange cult looking to a future in space.

"Having that entire cast in for three hours' worth of a story, you want to make sure that you give each of them moments to shine," says Guy. "So I did look, from a story point of view, at creating elements that suited those characters and *only* those characters. Hopefully Captain Jack is at his most egotistical and messianic! Having never written for Owen and Tosh before, I was very interested in playing with their extremely dysfunctional relationship. I've been lucky enough to write for Gwen several times, usually with a horror narrative, so this time I was able to really tap into her energy and heart. And Owen's arrogance was exciting. My default position would be to use that for comedy, but I was quite determined from the word go that, as far as this story was concerned, his arrogance would be something much darker and more troubling than that..."



AUDIO DRAMA

The Helliax Rift

BIG FINISH
RRP £14.99 (CD), £12.99 (download) **RELEASED** April

Written by **SCOTT HANDCOCK**

STARRING
Peter Davison The Doctor
Blake Harrison Lieutenant Daniel Hopkins
Russ Bain Lieutenant-Colonel Lewis Price
Genevieve Gaun Corporal Linda Maxwell
Deborah Thomas Annabel Morden
Anna-Louise Plowman Dr Jennifer Harrison
Robbie Stevens Morris
Jacob Dudman Samuel

In the 1970s, Brigadier Lethbridge-Stewart and his loyal UNIT officers were an integral part of *Doctor Who*, becoming some of the Doctor's closest allies during his exile on Earth and often making appearances thereafter. But by the time of 1989's *Battlefield*, the familiar faces had moved on, and UNIT was led by a Brigadier Bambera.

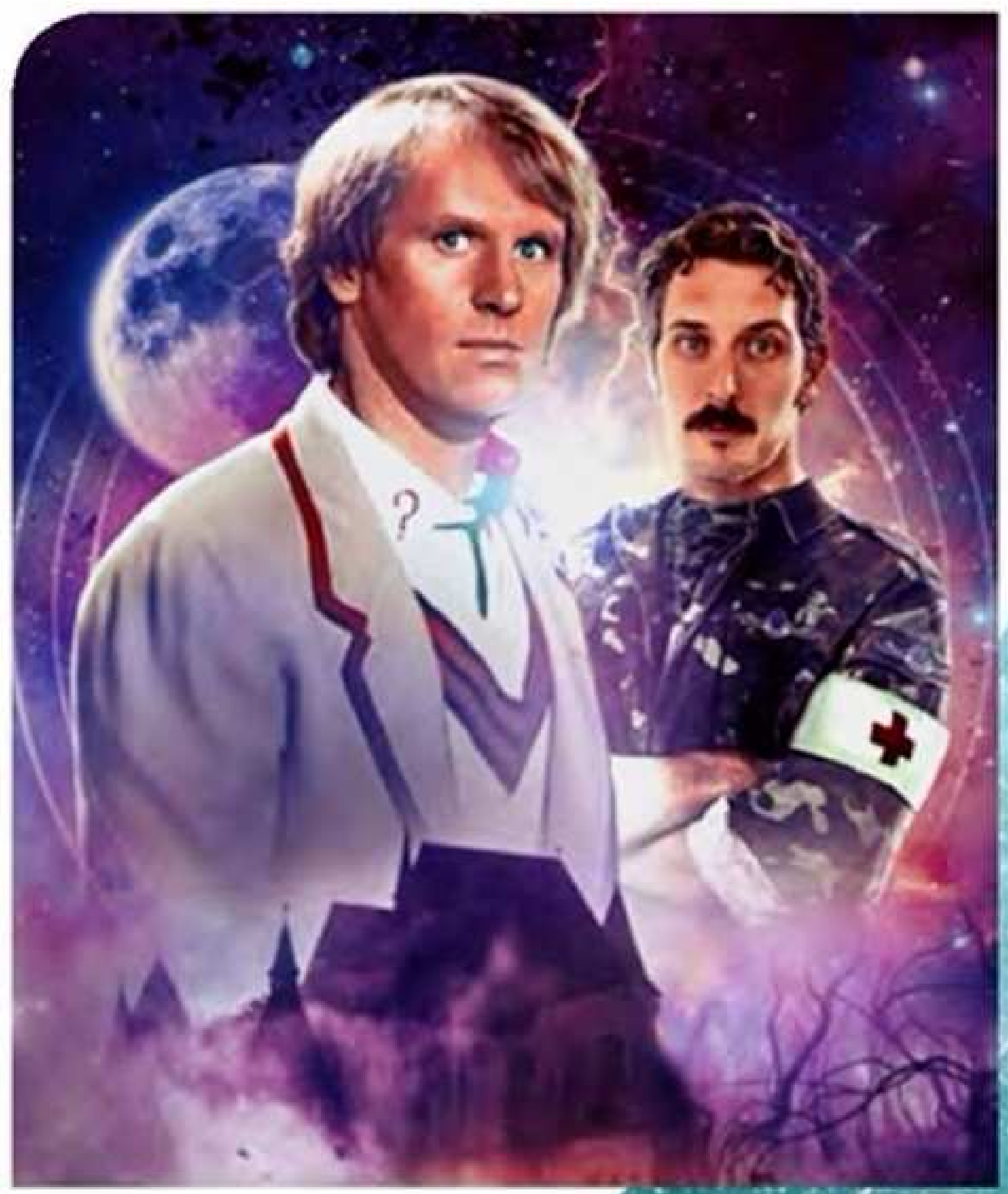
"Alan Barnes [script editor] came to me and said, 'I want you to introduce a brand-new era of UNIT'," recalls writer Scott Handcock. "It comes at a point between the Lethbridge-Stewart era and the Bambera era, where other people have stepped up and are in charge."

This new UNIT team will appear in a trilogy of audio dramas to be released throughout the year. Later stories will pair them with the Sixth and Seventh Doctors, but in Scott's *The Helliax Rift*, they meet the Fifth – and are less than thrilled by his arrival.

"You sort of forget that Peter Davison's Doctor never had a proper, big UNIT story on TV," says Scott. "I think this is – maybe in *any* medium – the first time he's had one, so the pressure was on. These characters know the Doctor by reputation, but they've not encountered him, so there's a frustration to suddenly having the Doctor on their turf getting in the way of something, and that was quite fun to play.

"In some ways, Daniel Hopkins is the new identification figure," Scott continues. "He's the medical officer, so he's a little bit 'Harry Sullivan'. We were saying, 'If we were casting this in the 1980s, who would we go for?', and we decided it would be a sort of Richard Beckinsale type – an actor who could do straight material, but also had a bit of a comedy twinkle. So when [director] Jamie Anderson – who had no idea we'd been chatting along those lines – cast Blake Harrison, it felt like a really nice, modern take on what we'd discussed. If people only know him from *The Inbetweeners*, they're in for a surprise.

"Obviously we also needed a commanding officer," Scott continues, "which is where we get Colonel Price, played by Russ Bain. I was asked to include Corporal Linda Maxwell, and if she could become part of the Signals Corps, because that would be significant in a later story. It's really curious writing a script and being vaguely aware that it's going somewhere, but not knowing exactly where – it's a lot like life, really!" **DWM**



Below: Lee Binding's cover art for *The Helliax Rift* features Peter Davison (the Doctor) and Blake Harrison (Lieutenant Daniel Hopkins).

Next Issue...

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THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit...

#6: **Nerys**

The Runaway Bride (2006)
– *The End of Time*
Part Two (2010)

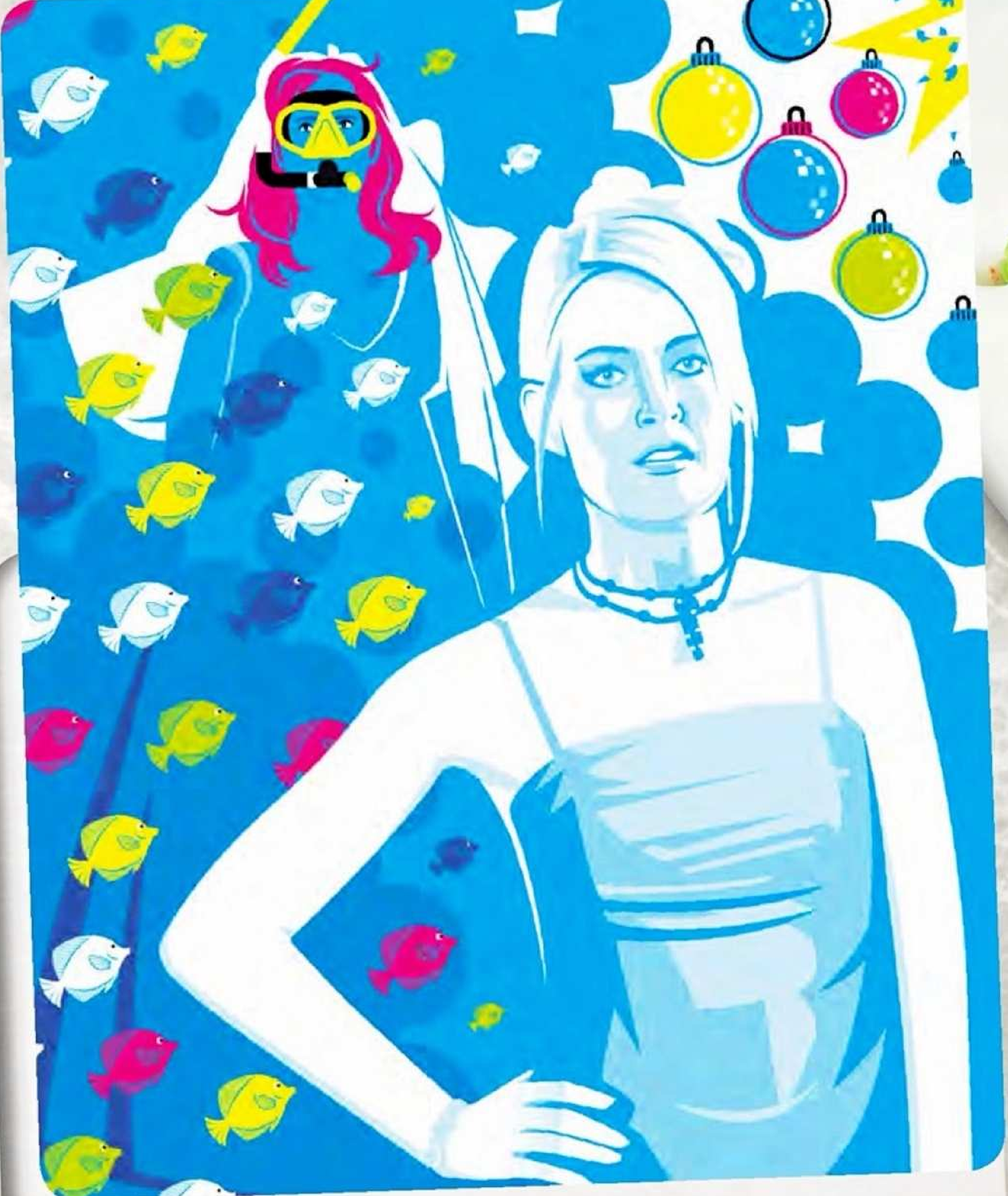

ILLUSTRATION BY **BEN MORRIS**

May 2007

Donna Noble? Don't talk to me about Donna Noble! I've known her ever since we met on the first day of school, when she bit me on the arm! I can't remember why but I still have the mark. I mean, you can't see it or nothing but I know it's there. Sometimes I tell her that one day I'll get her back. Then she just jokes that I'd better not or she'll bite me again. At least, I think she's joking.

The thing with her is, she always has to be the centre of attention. When she was six, she went missing and there was this big panic. Then the police called her mum to say she'd turned up. In Strathclyde! Apparently, she said she was on holiday. Like anyone would go on holiday in Scotland!

No matter what it is, she has to make it all about her. Only last night we were out with Mooky, Veena and Mad Alice and, of course, we were talking about when all the ghosts turned into robots. And Donna goes, "Yeah, I heard about that, I was scuba diving in Spain. Have you ever gone scuba diving, Nerys? No, probably best not, you might frighten the fish – with your teeth they might think you're a shark. It was amazing though, hold on –" and then she gets out her phone and we spend the next half an hour looking at photos of fish and the hotel and what she had to eat. To be honest, once you've seen one photo of Donna doing a thumbs up with a big bowl of paella you've seen them all.

Turns out she'd been made redundant from her double-glazing job. Apparently, nobody wants to buy it anymore cos it's not worth it with all the spaceships hovering over London smashing the windows. So now she's umming and ahhing about whether to go back to temping. According to her she's been offered this posh job in the city – or to work as a secretary at Capital Copies. I told her, "Donna," I said, "Take the city job. Follow your dream, babes. Who knows, maybe your whole life may change!"

I didn't mention that I'd had my eye on the secretary job. Well, what she doesn't know can't hurt her.

June

Donna has big news. Not only does she have the best job in the world ever, but now she's *in love*. Yeah, she has somehow got her tentacles hooked onto some poor unsuspecting employee of HC Clements. Lance, his name is. She says he's "drop dead gorgeous" like a "young Sidney Poitier", so he's probably 50, fat and married.

September

I'm beginning to wish I hadn't taken the job at Capital Copies. Beatrice gets right on my wick, I'm convinced Anne Marie is stealing, and I still have no idea what Cliff does all day.

Meanwhile, Donna has announced that she and Lance are getting hitched. On Christmas Day, of all days. All a bit quick, and it's not hard to guess why! She's worried that if she leaves it any longer he might come to his senses.

Christmas Eve

You won't believe what she's done now! There she is, walking down the aisle like the cat that got the cream when – whoosh! – she only goes and does a disappearing act. I've seen better on YouTube. Then, when she didn't come back, all the old dears started crying. It was like a war zone. Well done Donna, you've really done it this time!

Later

It turns out she isn't dead after all. According to her mum, she's "on a street with a WH Smith"! I told Sylvia we might as well go straight to the reception. After all, it's all paid for, and to be honest, it might be more fun without Donna.

Later

Oh, her highness has finally deigned to show up – and with some skinny bloke in tow! She's like butter wouldn't melt, that one – but let me tell you, it would.

Later

Now what! Turns out it was someone's bright idea to have flying Christmas baubles, except they've all gone berserk and are exploding about the place. This is typical of Donna – she can't just have a normal party like anyone else, she always has to show off.

Boxing Day

Donna called. She's giving up work and she's going to travel and "walk in the dust", whatever that means. I told her to let me know when she gets back. With loads of photos of paella, no doubt.

April 2010

She's getting married again, this time to a bloke called Shaun. He's very understanding. Well, you'd have to be, what with her and her "missing year". But this time she's making me wear peach, so I'll look like I shop at Oxfam! Oh, that Donna! One day I'll get her back... one day...

As told to Jonathan Morris

PAUL McGANN
NICOLA WALKER
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